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ABSTRACT

This publication includes descriptions of arts programs, units of study, lesson plans, and course outlines submitted by Illinois arts teachers who answered the invitation to document their successful approaches to art edication. This compilation was not designed to be prescriptive, but to be representative of activities in Illinois. The articles are organized by categories: elementary--"Tempera Batik a la Rousseau" (Louise Hage); junior high/middle school--"Linear Perspective in the Renaissance" (Marie Samuel) and "Greek Vases: Form and Decoration" (Marie Samuel); secondary, including--"Art To Go" (Margaret K. Zielinski-Spinner); and higher education, including--"Aesthetics without Tears" (Suzanne Cohan-Lange). The material authored by K-12 teachers describes how the art program works at their schools and some elements of what goes on in their classrooms. The articles written by higher education teachers feature suggestions for classroom teachers and descriptions of what is taught to prospective art educators. (DB)

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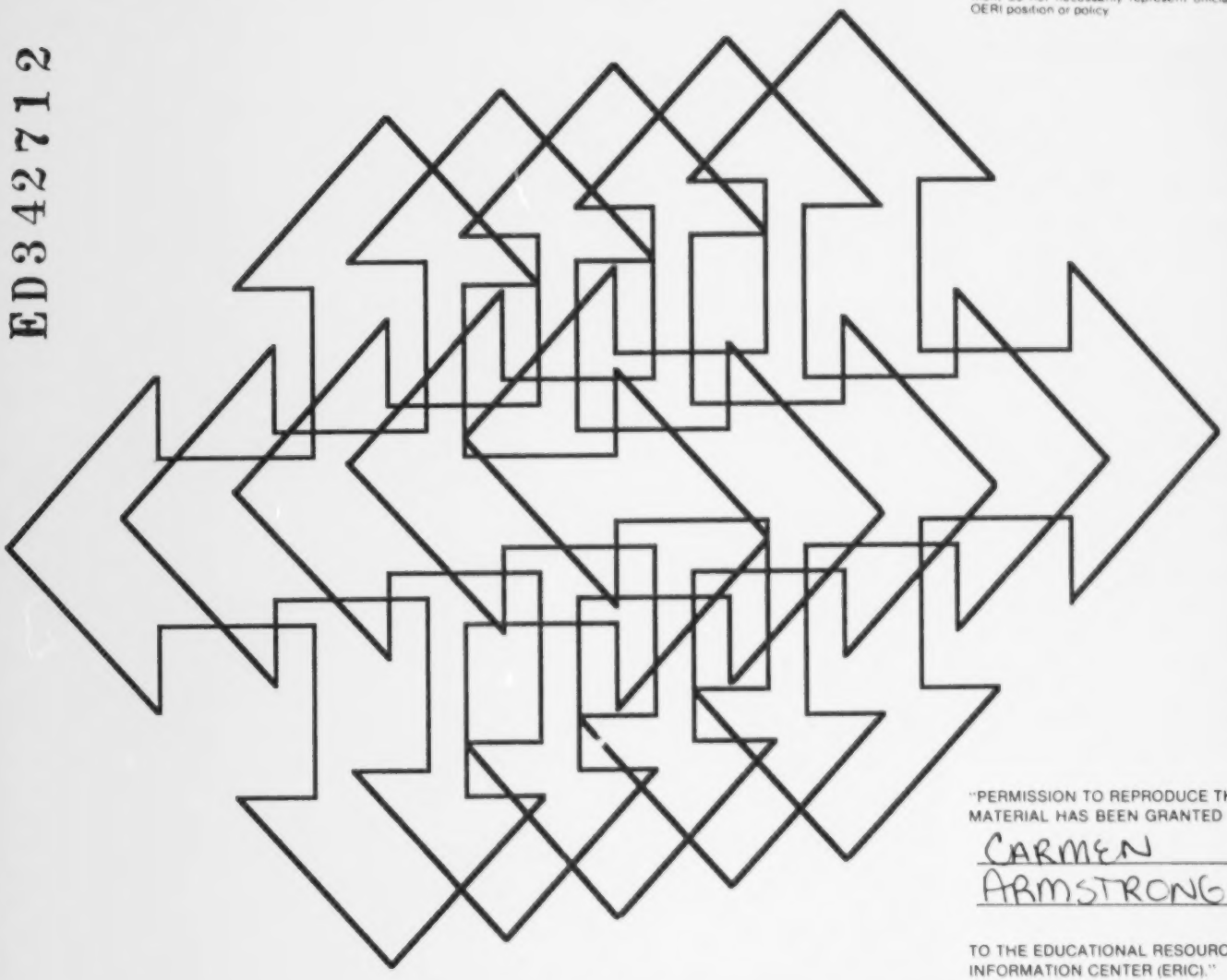

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ADDRESSING ART HISTORY, AESTHETICS, AND ART CRITICISM IN ILLINOIS SCHOOLS

1990 - 1991

SO 021 965

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Illinois Art Education Association

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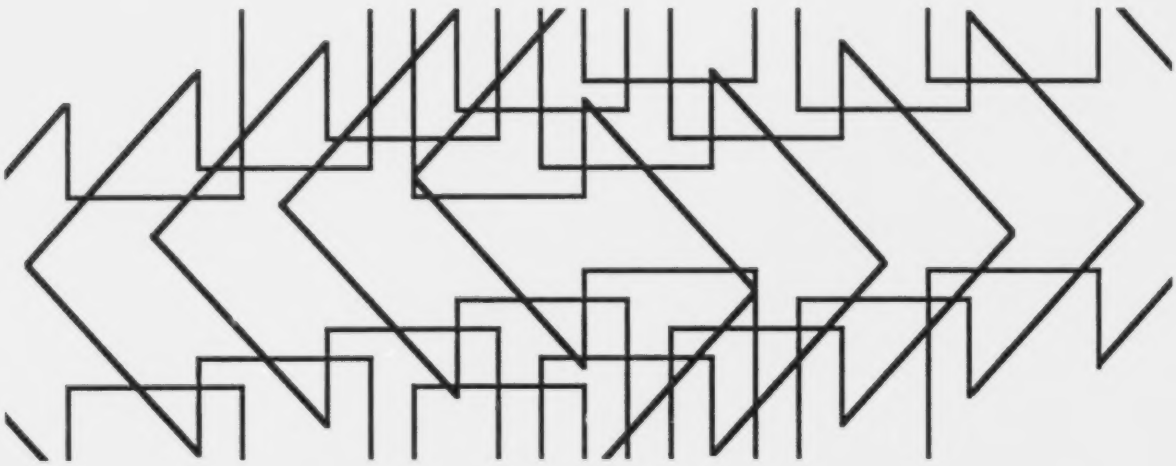
⇨ Foreword ⇦

While acknowledging the many substantial and well-established studio based art curricula in the schools of Illinois, the publications committee of the Illinois Art Education Association (IAEA) set out to investigate the roles of art history, aesthetics, and art criticism and how they are being integrated into art programs. In some instances, we discovered the use of Discipline Based Art Education (DBAE) as a direct response to prompts by the Getty Center for Education in the Arts; while in others, we found that refinements of art programs were in response to educational reform in general. The "Call for Entries" for this publication went out to the IAEA membership throughout the five regions of the state at a time when many art teachers were involved in reviewing the State Goals for Learning, studying local learning objectives, coordinating learning activities, and in writing Learning Assessment Plans (LAPs) according to directives from the Illinois State Board of Education.

Directions: Addressing Art History, Aesthetics, and Art Criticism in Illinois Schools serves to broaden our knowledge of what is happening in art education, to provide a resource for the members of the IAEA, and to recognize the contribution of specific art educators (from elementary through higher education) who answered the invitation to document their successful approaches. This compilation was not designed to be prescriptive, but representative of activities in Illinois. Formats of lesson plans, worksheets, tests, and bibliographic references all reflect the diversity of the participating art educators. If you are inspired by individual articles in this publication, we request that you modify the lesson to fit your situation and give credit in the adaptation to the author for the original concept.

I wish to express my appreciation to the publication committee members, Robin Franz-Russell, Tony Monaco, and Jerry Stefl, for their efforts and to the art educators who were willing to share their ideas. I hope you, the readers, find the 1990 - 1991 Directions to be enlightening and useful in your professional endeavors.

Anna Marie Coveny,
Editor



⇨ Tempera Batik ala Rousseau ⇦

DISTRICT DESCRIPTION

Geneva is a suburb 35 miles west of Chicago with a population of 12,100, located in IAEA Region 2.

School statistics are as follows:

Geneva High School - 672 students - 1 art teacher. Art is an elective course with classes meeting 50 minutes each day. Courses offered are: Art 1 & 2, Drawing & Painting 1 & 2 , Advanced Drawing & Painting, 2-D Design and Ceramics. Art History texts are used in the drawing and painting classes and some independent study is available to interested students.

Coultrap Middle School - 600 students - 1 art teacher.
Art is required for 6th and 7th grade students and is offered for 9 weeks, 5 days per week for 50 minutes. It is hoped that new scheduling will offer an opportunity to expand the 8th grade program as a requirement for all students.

Harrison Street, Western Avenue, and Fourth Street Schools (3 elementary schools) - 1180 students - 1 7/10 art teachers.
Art is offered to each student once a week for 40 minutes. The full-time teacher has 730 students and the part-time teacher has 440. Curriculum is based on experiences in a variety of art media and technique emphasizing the basic art elements and includes reference to art history.

PROGRAM GOALS

Future goals include a presentation to the school board to increase elementary art time to 50 minutes per period with additional personnel. Objectives and assessment are in progress.

IMPLEMENTATION/LESSON PLAN

Lesson: Tempera Batik ala Rousseau (Mixed Media Painting)

Disciplines Emphasized: Art Production, some Art Citicism

Grade: Primary/Intermediate (2nd grade)

Objectives: Drawing techniques using basic shapes, brush print techniques/painting, color mixing, overlapping, identifying with Henri Rousseau's painting of jungles.

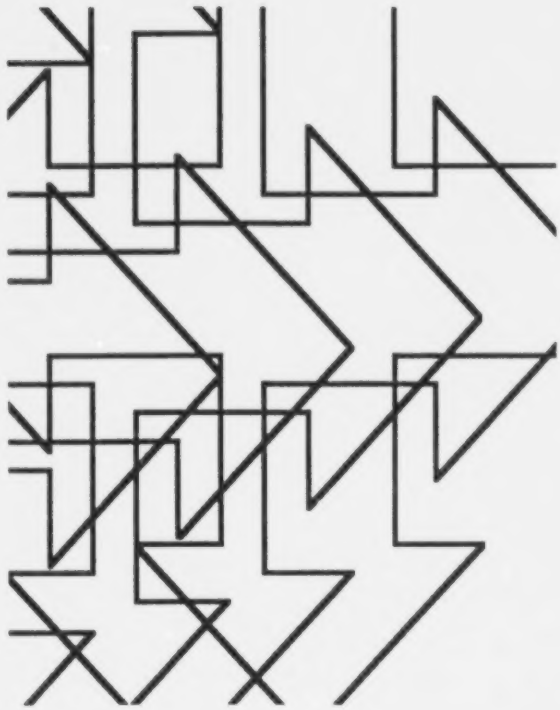
Activities/Procedures: This lesson takes four to five 40 minute class periods.
1. I begin this lesson with a brief discussion of Henri Rousseau, including a display of several prints. Like Rousseau, having never seen a jungle, we discuss ways we could become familiar with how a jungle and wild animals might look.
A drawing lesson then proceeds. I demonstrate possible ways to draw several animals on the chalkboard using basic shapes. (This primitive style works best for finished batik). Students follow along with the instruction on newsprint.
After the drawing lesson a file of wild animal pictures are handed out along with the larger ones that have been displayed. The students observe details and color. Students choose their animals and draw on 12 x 18 inch colored construction paper with white chalk. I encourage them to draw a large animal or a pair of animals or birds.
2. Drawings are completed and painting of animals begin. Color families are discussed and students choose which colors are appropriate for their animals. It is important to use thick layers of paint and I try to encourage them not to paint over the chalk lines.
3. Painting of animals continue as needed. We review Rousseau's paintings, discussing the various shapes and shades of plants. I then demonstrate various brush print techniques that can be used to paint leaves, vines, grass and flowers. Various shades of green are mixed. Students paint directly on their paintings without drawing. Some choose to practice first on another sheet of paper. We paint a crowded jungle with overlapping plants leaving some of the background paper showing to catch the ink and make shadows. The animal becomes surrounded by the growing jungle.
4. Painting continues as needed. When paintings are entirely dry they are painted over with India Ink. When the ink is dry it is carefully washed off

leaving a marvelous jungle of bright colors and shadows created by the ink - ala Rousseau! The teacher or an aide must do the washing in the lower grades. This is time consuming, but the end results are well worth the time.

Criteria for Assessment of Student Learning:
- Can the student recognize work by Henri Rousseau?
- Did the student draw a recognizable animal or bird?
- Did the student paint a jungle concept using brush prints and overlapping?
- Did the student understand the use of layered color?

Recommended Resources:
- Henri Rousseau art prints.
- Pictures of wild animals and birds.
- Ed Emberly Drawing Books.

Louise Hauge teaches elementary art in Geneva, Illinois.



⇨ Linear Perspective in the Renaissance ⇦

DISTRICT DESCRIPTION

Carterville Unit #5 School District is located in IAEA Region 5. This rural district is comprised of three communities: Crainville, Cambria, and Carterville. With 400 students in the high school there is only one art teacher who travels each day between the junior high and high school for a total of 6 art classes and over 100 students daily. Each class at the junior high meets 5 days per week for 45 minutes. There is no credit and students give up a study hall. At the high school level classes meet daily for 55 minutes, and a credit is given. Homework is assigned at the high school level but not at the junior high since no credit is involved there. Tests and a final exam are a part of the high school curriculum but rarely given at the junior high.

PROGRAM GOALS/DESCRIPTION & ASSESSMENT

At the junior high level an attempt is made to introduce students to the scope and sequence of art history in a sequential fashion. Projects are incorporated into the lesson to reinforce concepts discussed. A major objective is for students to begin to appreciate fine art and other cultures and peoples. Students who do not understand an art style or movement at the junior high level often comment several years later that they finally see

the value or point of an art movement such as abstract art. Assessment is not intended to punish students for having preferences in certain styles or movements, but evaluation stresses comprehension of basic facts and concepts regarding those trends in art history that seem significant. Becoming familiar with major artists and styles is a significant goal in art classes that becomes more in depth at the high school level.

IMPLEMENTATION/LESSON PLAN

Art Outcome: As a result of their schooling, students will be able to identify significant works in the arts from major historical periods and how they reflect societies, cultures, and civilizations, past and present.

Subject: Linear Perspective as used during the Renaissance

Objectives: The student will analyze the perspective techniques used in a famous painting. The student will attempt to use one point perspective in a drawing.

Materials: Vis-a-vis markers, transparency, overhead projector, transparency or slide of a Renaissance painting such as Raphael's School of Athens, slide projector.

Specialized Vocabulary: One-point perspective, vanishing point, illusion.

Time Alloted: One hour for demonstration and discussion. Up to 4 or more hours for the related interior study.

Activity: Using a transparency of a famous Renaissance painting such as Raphael's School of Athens, the teacher will demonstrate with a vis-a-vis marker how the perspective lines converge at a point, and discuss illusions as compared to reality.

Most art students need to become familiar with linear perspective as it was formulated during the Renaissance. Outlines of geometric forms are projected from one plane to another plane by use of a grid of lines intersecting at a vanishing point.

Point out that the vanishing point is on the "eye level" of the viewer. When we change position, the point will move higher or lower thereby changing the entire viewpoint of the composition. This is the perspective of the mathematician and architect.

Reinforcement Activities: Students will demonstrate one-point perspective in an interior drawing. Have students write reports about Filippo Brunelleschi who is the artist given credit for discovering linear perspective.

Evaluation: Did students properly use one-point perspective? Can students analyze a Renaissance painting with regard to perspective?

Recommended Resources:

- Slides: Raphael, School of Athens; Leonardo da Vinci, The Last Supper
- History of Art by H. W. Janson, Prentice Hall: Englewood Cliff, 3rd ed., 1986.
- Drawings to Live With by Bryan Holme, Viking Press: New York, 1966.
- "Raphael and the Renaissance," Art & Man, Vol. 13, No. 1 Sept./Oct., 1982. Scholastic Publisher under the direction of the National Gallery of Art.
- "Hidden Messages," p. 10-11. Features fold-out print of School of Athens by Raphael labeled with information that the fresco is 25' high in the Vatican, Rome.

Related Activity:

- Teaching Drawing from Art by Wilson, Brent, Hurwitz, Al, and Wilson, Marjorie. Davis Publications, Inc. Worcester, Mass, 1987, p. 46-53.

This excellent lesson is devised form Perugino's The Delivery of the Keys which is also in the Vatican and shows one-point perspective. The authors point this out as well as how figures diminish in size as they go back in space. An example of a guided lesson (overlapping) is given so that students are led into the activity of drawing crowds of people, figures in action, and an imaginary building. Drawing heads and hands and trees are also featured in this spin off from an art history lesson.

Marie Samuel is the junior high and high school art teacher in Carterville Unit #5 School District.

⇨ Greek Vases: Form and Decoration ⇦

DISTRICT DESCRIPTION

Carterville Unit #5 School District is located in IAEA Region 5. This rural district is comprised of three communities— Crainville, Cambria, and Carterville. There is only one art teacher who travels each day between the junior high and high school for a total of 6 art classes and over 100 students daily. Each class at the junior high meets 5 days per week for 45 minutes. Students give up a study hall in order to enroll in art class.

PROGRAM GOALS/DESCRIPTION & OBJECTIVES/ASSESSMENT

Lesson 1: Historical Time Line Studies. Crete, Greece, Rome: 1700BC to AD300

Background & Objective:
In a movement toward accountability many art programs in Illinois are evolving toward an emphasis on art history. The Illinois State Board of Education with its state mandated model learning objectives and the Getty Foundation have been instrumental in encouraging this trend of building concepts regarding the significance of a historical perspective. In order to meet these requirements for aesthetic awareness and to stimulate involvement and imagination in response to works of art, our junior high art program has been introducing mini-historical units. We discussed prehistoric art and Egyptian art. Slides were shown, a small pyramid model was made, sketches of cave drawings of animals from our region, and a clay figure like one from Egypt was formed.

Lesson 2: Greek Art

Background & Objective:
The art of the Ancient Greeks and Romans is called Classical Art. A discussion of the term "classical" and how classical elements have contributed to European civilization is conducted. These elements include the whole body of the arts, literature, sciences, laws, ideas, manners, social arrangements and models of government that Greece and Rome gave to medieval and modern Europe.

When the Romans took over the Greek Empire they were strongly influenced by Greek sculpture and painting, and the Classical style has continued to influence European artists ever since. It is hoped that by showing slides of the classical Greek art that the beginnings of a respect for the passion for truth and sense of wonder of the ancient Greeks will occur. The conclusion at the end of the discussion of Greek civilization will be comparing this sense of wonder and passion for truth with the truly great scientific modern mind with its quest for solutions. Modern implications for society could be discussed.

Lesson 3: Greek Vases

Background & Objective:
The students will be introduced to the classical painting of Greece through studying Greek vases and their designs. The student will begin to see the transition from the early more awkward vase paintings to the later more life-like ones. The students will attempt to draw a Greek vase and to decorate it with figures.

Materials: Paper, pencils (red & black colors)

Motivation: Slides to introduce Greek studies, visuals and discussion.

Procedure:
1. Slides/review from prehistoric and Egyptian art, Greek sculpture and architecture.
   Slide on Greek pottery— Schoolboy with lyre facing teacher (Greek cup).
2. Hand-outs are taped to the desk. Review and discuss Greek vases.
   - ●Form or shapes
   - ●Border designs
   - ●Drawings that decorated them
   - ●Colors

3. Demonstrate and students draw with me.
   - ●Basic shape of a Greek vase
   - ●Border designs
4. Discuss possibilities for decorating the form. Draw figure standing in groups, playing games, running races, or going to battle in two-wheeled chariots. The gods of Mount Olympus are possibilities for decorating also.
5. Color is discussed.
   - ●Black on a dark red background
   - ●Red on a black background (later vases)
6. Students work to complete these. Some classes may need to continue another day if we don't do this for homework.

Evaluation:

1. Do all students participate and attempt to draw the shapes?
2. Do all students participate and attempt to decorate the shapes?
3. Do all students participate and complete the color rendering by using the appropriate colors (red & black)?
4. Do students seem to appreciate the Greek art forms and other contributions?

Resources:

●Learning to Look and Create by Kay Alexander Dale Seymour Productions Grade 6, 1988. Lesson 4 "The Golden Age of Greece" uses Slides that come with the lesson (Schoolboy with lyre facing teacher — Greek Cup, Douris).
●A background is given with a guided looking lesson. Border designs are given with a cylinder to be made of construction paper and a story drawn with a border design.
●Art Smart by Susan Rodriguez. Prentice Hall, Englewood Cliffs, New Jersey, 1988. Ready to use slides and activities for teaching art history and appreciation. Activity 13 features "Priceless Greek Urns" and slide ("Olive Gathering"— a black figured amphora).

Related Activities:
●Learn about some real Greek citizens of ancient Athens such as Homer, Plato, Aristotle, Pericles, and Pythagoras. Tell the class why this period was called the Age of Genius.
●How was ancient Greek democracy different from democracy in America? What ideas are the same?

Marie Samuel is the junior high and high school art teacher in Carterville Unit District #5.

⇨ Art To Go ⇦

DISTRICT DESCRIPTION

Hinsdale Central High School, located in IAEA Region 1, is a suburban school responsible for the education of approximately 1800 students. The school is located 20-25 minutes from Chicago, providing enrichment and opportunity in the teaching of Art.

The Art Department at Hinsdale Central has a variety of course offerings in 2 and 3 dimensional areas, plus Advanced Placement courses in Studio and Art History. There are three full-time and one part-time teachers in the Art Department. The Goals and Objectives have been written to address subject areas in art history and aesthetics in all course offerings. This has been carried to the limits in offerings for Advanced Placement to special population students. Other studio areas also address components of art history, aesthetics, production, and criticism.

The following lesson has been produced and successfully carried out for four years at Hinsdale Central. In the spirit of modern times and "carry out food", I have called this experience "Art To Go". It is outlined in detail in the following pages. The population involved in this experience has been primarily my Advanced Placement Art History Class. This lesson is also flexible enough to be carried out within a classroom, by hanging a loaned masterpiece on the wall and "living with it" at school.

Although the renting and transportation of framed art prints has been somewhat overwhelming at times (class size often determines the amount of work), this experience transcends into the family setting. There is interaction at home as well as in school. Writing and documentation is imperative, and is a great asset to any curriculum. Students are encouraged to react and fully experience a work of art.

Public libraries also have small sculptures on loan which offer a new dimension to this assignment. I hope you will try this experience in either the original form, or in a way which adapts to your classroom setting. It involves a lot of planning and hauling of materials, but the responses are well worth the effort.

COURSE DESCRIPTION

A.P. Art History covers the history of art in western civilization from prehistoric to present times.

Prior to the study of art history, students will become familiar with a vocabulary of art to be used in both written assignments and in class discussion. This, along with an historic view of subject matter in art, will prepare students for the survey of art history.

Activities and assignments include:

1. Slide lecture
2. Slide comparison and contrast
3. Slide evaluation
4. On-site evaluations of sculpture, painting, and architecture
5. Written reports and essays
6. Class discussion
7. Unit quiz/test
8. Field trips
9. Participation in Gifted Programs and Workshops offered by the Art Department
10. Art To Go (living with a masterpiece)

The curriculum has been organized to prepare students for the Advanced Placement Exam if they elect to take the test.

IMPLEMENTATION/LESSON PLAN

Materials/Resources: Framed art prints (1 per student) from local library

Subject:	A.P. Art History
Level:	High School
Time:	4 weeks (20 days)

Instructional Objectives

During the summer, four different Art to Go experiences are planned for students in A.P. Art History. Framed art prints are ordered through the County Library System. They are ordered to suit the current topics of discussion in class. The sets of art prints involve areas such as:

1. Elements of Art
2. Italian and Northern Renaissance
3. Portraiture in Art
4. Impressionism
5. Abstraction
6. Surrealism

Following a lottery drawing of art prints, students are required to take a painting home and "live with it" for three and one-half weeks. At the end of the experience, they write a reaction paper to the activity.

It is especially interesting when a student receives a painting he/she strongly dislikes. During the 3 1/2 week period, the student may discover some positive aspects to the piece, or may continue to dislike it. Family members often come into play, requesting the painting be moved to the family room or into the master bedroom.

From this experience, it is hoped that students will learn that appreciation and understanding of art often takes a great deal of time. It is not an immediate "like-dislike reaction." People can change their minds about art and also learn how greatly it affects their environments.

Assignment

1. Hang the painting in a visible spot. Include the location in the report.
2. Describe the painting. Credit (and possibly research) the artist; include media, etc.
3. During the two-week period, try to document times when you notice the painting. What was your initial reaction? Did it interfere with space? Did you reach a time when suddenly it became a normal part of the environment?

Did it always clash? Was it noticed by family or visitors? Did your opinion change about the painting or artist during the time you lived with it? Write and react on many levels. React visually, technically, and objectively first. Then it's okay to react emotionally. You may begin with observations and later finish with your own personal analysis. Keep an active journal of your thoughts and reactions.

4. Summarize life with the painting.
5. Paper: Minimum of 2 pages, double spaced.

Procedure

1. Introduce assignment.
2. Distribute framed art prints.
3. Remind students to keep an active journal of reactions.
4. Collect prints and essays at the end of the 4-week experience.

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SAMPLE ART PRINTS

DLS Art Prints for the week of: October 15, 1990
Please send any twenty (20) prints from this list:

1) A00882 - Van Gogh, V., Flowers in a Blue Vase, (1853-90) 17x24 1/2"
2) A00073 - Vasarely, V., Boglar, (1908-), 21x21"
3) A00490 - Davis, S., Oh! In Sao Pao (1894-1964) (1951) 9x10 1/2"
4) A00252 - Degas, E., Dancers in Blue (1834-1917) 21x20 1/2"
5) A00376 - Gottlieb, A., Equinox, (1903-74) 10x12"
6) A00022 - Cezanne, P., Pines and Rocks (1839-1906) 25x29"
7) A00151 - Chagall, Marc, The Bouquet (1887-) 22x26"
8) A00820 - Chagall, M., The Red House 26x29"
9) A00225 - Chagall, M., Red Roofs 21x23"
10) A00711 - Kandinsky, W., Mountain Landscape (1966-1944) 29 1/2x15"
11) A00365 - Klee, P., Pink and Yellow (1879-1940) 18x21"
12) A00723 - Klee, P., Senecio, 21 1/2x23 1/2"
13) A00364 - Klee, P., They're Biting 18x21"
14) A00260 - Macke, A., Indianer Auf Pferden (1887-1914) 25x19 1/2" Germ. Exp.
15) A00184 - Magritte, R., Empire of Light II (1898-1967) 29 1/2x24 1/2" Surrealist
16) A01511 - Marc, F., Blue Horse (1880-1916) Germ. Exp. 19x25"
17) A00229 - Miro, J., The Moon (1893-) 24x20"
18) A00491 - Miro, J., Testa Di Catadino Catalano 27x20"
19) A00238 - Modigliani, A., The Red Head (1884-1920) 24x29"
20) A00301 - Mondrian, P., Trafalgar Square (1872-1944) 18 1/2x22"
21) A00149 - Monet, C., Etretat (1840-1926) 27 1/2x23 1/2"
22) A00323 - Monet, C., Houses of Parliament, Sunset 24x21 1/2"
23) A00876 - O'Keefe, G., Autumn Leaves (1887-1988) 19x23"
24) A00749 - Duchamp, Nude Descending a Staircase
25) A00215 - Redon, Odilon, Pegasus (1840-1960) French Symbolist 25x20"
26) A00406 - Sisley, A., Le Village Des Sablons (1839-99) 22x26"
27) A00739 - O'Keefe, G., Black Cross New Mexico
28) A00271 - Kandinsky, Rotor Reeter
29) A00717 - Delaunay, Circular Forms
30) A00887 - Klimt, Sunflowers
31) A00012 - Gauguin, Riders on the Beach
32) A00089 - Soulages, Pienture

Margaret K. Zielinski-Spinner is an Art Instructor in Hinsdale High School District 86.

⇨ Critical Approach to Viewing Artistic Images ⇦

DISTRICT DESCRIPTION

District (Consolidated High School) 230 is comprised of three high schools of which Carl Sandburg is one. It is in IAEA Region 1 (located in Orland Park). There are approximately 2,100 students with four art teachers (one is 3/5 - department chair). There are seven 55-minute periods in the day and all classes meet five times per week.

PROGRAM DESCRIPTION & OBJECTIVES/ASSESSMENT

Sandburg offers a comprehensive art program consisting of many one semester courses. Introduction to Art is a pre-requisite for all other courses for freshmen and sophomores. Juniors and seniors may enter advanced courses without the introduction class. It is a Discipline-Based program whereby production, art history, aesthetics, and criticism are combined.

IMPLEMENTATION/LESSON PLAN

The following handouts are used for the Introduction to Art class, but stressed more in Advanced Drawing and Painting. They are useful tools for students to use and clarify thinking when analyzing their personal artwork and the works of others in a historical context. This format is also used at Glenbrook North High School where Jo Glass is currently the Department Chairperson. The history text is History of Art for Young People by Janson.

CRITICAL APPROACH TO VIEWING ARTISTIC IMAGES

*Use the title as a clue.

_____What is shown?
_____How is it organized?
_____What does it mean?
_____How good is it?

1. WHAT IS SHOWN?
   DESCRIPTION:
   -Inventory what is there (subject matter)
   -Inventory the elements of art used...
   - ●line
   - ●space
   - ●shape
   - ●texture
   - ●value
   - ●color (major hues, harmonies, etc.)

2. HOW IS IT ORGANIZED?
ANALYSIS:

-Use the principles of art in relation to the elements above...

- rhythm
- balance
- contrast
- unity (harmony)

3. WHAT DOES IT MEAN?
INTERPRETATION:

-Interpretation differs from person to person
-Record your feelings or moods from the work
-Record the ideas communicated

4. HOW GOOD IS IT?
JUDGEMENT:

-Relevant facts to make a decision about the degree of artistic merit in the work. (aesthetic qualities)

-Evaluate the:

1) Real, literal qualities of the piece (Description)
2) Formal, organizational skills in the piece (Analysis)
3) Expressive qualities (communication of feelings of the piece (Interpretation)

Use this sheet as a guide in writing or discovering critical ideas about your art work or the work of others. Know what you are doing when you are doing it.

CRITICAL APPROACH TO VIEWING ARTISTIC IMAGES

ARTIST: _____
TITLE: _____
DATES/PERIOD: _____
MEDIUM: _____
SIZE: _____
REFERENCE: _____

1) DESCRIPTION

1) WHAT DO YOU SEE (INVENTORY SUBJECT MATTER)?

a) _____
b) _____
c) _____
d) _____
e) _____

2) WHAT DO YOU SEE (INVENTORY ELEMENTS of ART)? (Refer to "Booklet- Elements and Principles of Design...")

a) How is line used (i.e., to create eye movement, vertical, horizontal, curved, diagonal, etc.)?

b) How is space used (i.e., foreground, middle ground, background, positive versus negative, etc.)?

c) How is shape used (i.e., geometric, organic)?

d) How is texture used (i.e., roughness, smoothness, shininess, dullness, etc.)?

e) How is value used (i.e., lightness, darkness, gradations of tone, etc.)?

f) How is color used (i.e., primaries, secondaries, tertiaries, color harmonies)?

CRITICAL APPROACH TO VIEWING ARTISTIC IMAGES

ARTIST: _____
TITLE: _____
DATES/PERIOD: _____
MEDIUM: _____
SIZE: _____
REFERENCE: _____

2) ANALYSIS

(Refer to "Booklet - Elements and Principles of Design...")

1) How is rhythm achieved through:

a) line —

b) space —

c) shape —

d) texture —

e) value —

f) color —

2) How is balance achieved through:

a) line —

b) space —

c) shape —

d) texture —

e) value —

f) color —

3) How is contrast achieved through:

a) line —

b) space —

c) shape —

d) texture —

e) value —

f) color —

4) Is unity achieved?

CRITICAL APPROACH TO VIEWING ARTISTIC IMAGES

ARTIST: _____
TITLE: _____
DATES/PERIOD: _____
MEDIUM: _____
SIZE: _____
REFERENCE: _____

3) INTERPRETATION

1) Sensory cues:

a) What do you hear?

b) What do you smell?

c) When you touch the images, what do they feel like?

d) Placing yourself within the picture plane, are you comfortable (too hot, too cold. "Is the wind chafing your skin?")? Explain your sensations.

2) Emotional cues:

a) How does this work of art make you feel? (What moods or emotions are evoked based on your above answers)?

_____

_____

3) Record the ideas communicated.

a) What human characteristics or symbols are shown (i.e., courage, cowardice, strength, weakness, bravery, honor, etc.) and how?

_____

b) How has the artist been influenced by his/her time and place in history (Refer to Synoptic Tables in Art History books, Encyclopedias, etc.)?

_____

c) How has the artist's culture/mass media influenced his/her work (i.e., American, European, Oriental, African, Orland Park, Chicago/radio, television, books, magazines, etc.)

_____

d) What is this artist/work of art trying to say?

_____

CRITICAL APPROACH TO VIEWING ARTISTIC IMAGES

ARTIST: _____
TITLE: _____
DATES/PERIOD: _____
MEDIUM: _____
SIZE: _____
REFERENCE: _____

4) JUDGEMENT

1) Evaluate the:

a) Real, literal qualities of the piece
(Description)

_____

b) Formal, organizational skills in the piece
(Analysis)

c) Expressive qualities (communication of feelings) of the piece
(Interpretation)

2) Is this work important to the history of artistic image making?
(Will it last?)

Why or why not?

Jerry Stefl is an Art Instructor at Carl Sandburg High School in Orland Park and at the School of the Art Institute in Chicago. Jo Glass is Art Instructor and Art Department Chairperson at Glenbrook North High School in Northbrook.

⇨ Personalized Illuminated Letter in Color ⇦

DISTRICT DESCRIPTION

Carl Sandburg High School is one of three four-year high schools in Consolidated High School District 230. The school opened in 1954 and is located twenty miles from downtown Chicago which places it in IAEA Region 1. The communities serviced by the school are primarily residential and are populated by middle and upper-middle class families. The enrollment at Sandburg averages 2,100 students with approximately 600 students served by the Art Department yearly. Four out of the 149 faculty members of the school make up the art staff while seventeen out of the 250 courses are offered by the Art Department. Classes meet five times a week for fifty-four minutes, for eighteen weeks and earn 1/2 unit of credit. The school requires one full credit in art, foreign language, music, or vocational education for graduation.

PROGRAM DESCRIPTION

Freshmen and sophomores entering the Art Program at Carl Sandburg must take Introduction to Art before moving into the advanced studio classes. Second semester courses available to freshmen who have successfully completed Introduction to Art are Drawing I, Sculpture, Ceramics, and Printmaking. Sophomores who have had Introduction to Art may take any of our advanced studio offerings except for Drawing II, Photo II, and Photo III. These courses have additional prerequisites. Introduction to Art is optional for juniors and seniors, but is encouraged. In those courses which are earlier in a sequence, such as Introduction to Art and Drawing I, students will learn many important concepts and skills including art appreciation, design, color theory, composition, creative problem-solving, and observing, which gives solid foundation for the

more advanced courses.

COURSE DESCRIPTION

Introduction to Art is open to all students, grade levels 9, 10, 11, and 12 for 1/2 credit. There is no prerequisite for a student to be eligible to take this course. The curriculum guide describes Introduction to Art as a course that "...consists of five major areas of study: beginning drawing, two-dimensional design, three-dimensional design, color theory, and art history. Art appreciation is an important part of this course and helps relate studio activities to the history of art from its earliest origins through the important artwork produced by artists today. This class is intended to spark the creative light within each student, to cultivate the imagination and to enhance sensitivity, self-expression, and higher level thinking."

GOALS

Each student taking the Introduction to Art course will be expected to demonstrate an understanding of and proficiency in the following:
A. The elements and principles of design.
B. Three-dimensional design, space manipulation, and principles of beginning sculpture.
C. Careful observation, eye-hand coordination, terminology, and a familiarity with a variety of tools, concepts, and techniques as they apply to beginning drawing.
D. Color theory knowledge.
E. Appreciation of the major artistic styles and their cultural origins in the history of art.

IMPLEMENTATION

As was stated earlier, many important art areas are covered in the Introduction to Art course. One very important aspect of this course is the inclusion of art history. The textbook currently used is A Basic History of Art by H. W. Janson (second edition). A companion set of worksheets that go along with the text was developed by Jerry Stefl, art faculty member. These worksheets are not required but are available for use by the whole art department. The worksheets follow the major periods in art history as explained in the text and ask the student to use a critical approach to viewing artistic images (description, analysis, interpretation, judgement) as well as locate and learn various facts about a particular period of art.

The sample lesson which follows combines the use of art history, the art textbook, and the worksheets with an appropriately related studio activity. In this way the student can gain a much broader understanding of the historical material in a much more interesting and relative way. The lesson is open to interpretation, as are the worksheets.

Lesson: Personalized Illuminated Letter Color Wheel Design

Disciplines Emphasized: Art History, Art Criticism, Art Production

Concepts:
A. Medieval manuscript styles will be viewed and studied as they relate to art historically.
B. Calligraphic letter forms, specifically versals, will be used based on the student's own initials.
C. The elements of art will be emphasized.
D. The principles of art will be emphasized in relation to the elements of art.
E. Images based on the student's personal interests will be used in the illuminations.
F. Painting techniques and color-mixing methods will be demonstrated for student understanding.
Targeted group: Students in grades 9 through 12 who are enrolled in the Introduction of Art course.

Behavioral objectives:
A. The student will learn about the major art forms of the Early Christian/Medieval period (specifically manuscript painting).
B. The student will be able to draw versal letter forms.
C. The student will learn the color wheel as it pertains to color mixing and color harmonies.
D. The student will utilize the elements of art (line, shape, space, texture, value, color) in an illuminated design.
E. The student will utilize the principles of art (rhythm, balance, contrast, unity) in relation to these elements in an illuminated letter design.
F. The student will use images from personal experience to form a design composition.

Activities/Procedures: The students will follow a specific procedure for this art activity, periodically

monitored by the teacher.
A. Information about the Early Christian/Medieval period in art history will be given to students through the use of the textbook, related worksheets, slide lectures, and other source books.
B. Information about versal letter forms will be given to students through the use of handouts, demonstrations, and individualized practice.
C. Students will then choose a versal capital to illuminate based on personal initials.
D. Students will then illuminate the capital by selecting images related to their own personal experience.
E. Colors will be selected based on the use of color harmonies for the versal letter and for the background illumination.
F. Finally, the finished illumination will be painted using acrylic paints and practiced painting methods.

Criteria for Assessment of Student Learning:
A. Students will be required to complete the textbook worksheets which will be covered through class discussion.
B. Students will also be given a written quiz on the art historical material covered in the Early Christian/Medieval period.
C. Teacher and students will participate in a class critique of completed work.
D. Finally, students will be given a written gradesheet explaining the final grade on the assignment.

Recommended Resources:
A. Bologna, Giulia. Illuminated Manuscripts: The Book Before Gutenburg. Weidenfeld and Nicolson: New York. 1988.
B. De Hamel, Christopher. A History of Illuminated Manuscripts. David R. Godine: Boston. 1986.
C. Drogin, Marc. Medieval Calligraphy: Its History and Technique. Dover Publications, Inc.: New York. 1980.
D. Jarman, Christopher. Illumination for Modern Calligraphers: Practical Ideas from 19th Century Handbooks. Watson-Guptill Publications: New York. 1988.
E. Janson, H. W. A Basic History of Art. 2nd Edition. Prentice-Hall, Inc.: Englewood Cliffs, New Jersey. 1981
F. Shepherd, Margaret. Capitals for Calligraphy. Collier Books: New York. 1982.

INTRO TO ART

Name _____ Period _____

ILLUMINATED LETTER—COLOR WHEEL PROJECT/GRADESHEET

Point Deduction	Criteria for Grading
_____	Use of Versal (Letter) in Design Format
_____	Use of Illumination (Design) in Composition
_____	Use of Color
_____	Use of Markers
_____	Use of Painting Techniques
_____	Use of Mounting/Finishing Techniques
_____	Over-All Effect of Completed Project
_____	Neatness
_____	Behavior
_____	Late
_____	Total
_____	Final Grade

Additional Comments: _____

⇨ Humanities: Contemporary Societies ⇦

DISTRICT DESCRIPTION

Victor J. Andrew High School is one of three high schools in Consolidated High School District 230. In 1977, Victor J. Andrew High School became the third school in the district. Carl Sandburg High School was built in 1952 and Amos Alonzo Stagg followed in 1962.

Located in the southern most portion of the district, Victor J. Andrew High School serves approximately twenty-two hundred (2200) students from several suburban communities: Tinley Park, Orland Hills, Mokena, and Oak Forest. The IAEA Region represented by Victor J. Andrew High School is Region 1.

The Art Department serves twenty percent (20%) of the school population in its Visual Art Program. The comprehensive Art Program elective is maintained by four art instructors. The program represents a well-rounded philosophically based program with a strong emphasis in foundation courses. The four areas of emphasis are: 1) The Fine Arts; 2) The Vocational Aspects of the Visual Arts; 3) Crafts; and, 4) Interdisciplinary Programming. Art classes generally meet daily for fifty-five (55) periods, five (5) times a week. The Interdisciplinary Program is established to function within longer time frames. For example, the HUMANITIES: CONTEMPORARY SOCIETIES course meets for a two and a half hour block. Within this time frame, the four subject area instructors consistently agree on flexible time adjustments as needed. In addition to the regularly scheduled class meetings, students are regularly involved in out-of-school field excursions that enhance the regular instructional experiences.

PROGRAM GOALS/COURSE DESCRIPTION & OBJECTIVES/ ASSESSMENT

A. HUMANITIES: CONTEMPORARY SOCIETIES is an interdisciplinary, team-taught course that explores six cultures through Art, Music, Literature and Social Structure. The cultures studied include: Native America, Africa, Mexico, Italy, Asia, and Contemporary America.

In HUMANITIES: CONTEMPORARY SOCIETIES the student meets the freshman English requirement of one credit and earns 1/ 2 credit in each of the following areas: Art, Music, and Social Studies.

HUMANITIES: CONTEMPORARY SOCIETIES is for the student having any of the following interests:

- Learning about societies in various geographical areas; West Africa, Asia, Latin America, Italy, and the United States.
- Reading folktales and myths of other cultures.
- Writing original stories or poems.
- Learning about other cultures and comparing them to our own.
- Exploring different forms of art, including three-dimensional art (examples: masks, weavings, and ceramic pieces).
- Learning to play music on simple instruments from the cultures studied.
- Exploring ethnic areas and the architectural richness of Chicago as well as experiencing various museums and artistic performances.
- Learning to work both independently and with others in small groups.

Limited enrollment in HUMANITIES: CONTEMPORARY SOCIETIES is a maximum of 60 students.

B. PHILOSOPHY

The concept of HUMANITIES: CONTEMPORARY SOCIETIES is that of a course taught in an interdisciplinary setting comprised of English, Social Studies, Art, and Music. We believe that teachers can inspire

young people to participate imaginatively in the lives and cultures of other peoples and to become confident about their own futures in a global society.

There is in our world today, a growing realization of the universality of the human experience. People everywhere, from the past and present, have contributed to this common culture, and although there are different qualities in the vast human experience, a knowledge of this common culture has great value for all peoples.

Through this course, we believe we can help students to begin to recognize value in individuals different from ourselves and groups different from our own. We hope that we can all come closer to an understanding of ourselves as human beings and an understanding of the ethical and spiritual values that contribute to the worth of life.

Ideally, we view the HUMANITIES course as a foundation on which our students can build for the future. It is the beginning of life learning and the preparation on which our young people can make their own contributions to the common culture. It is based on belief in the value and dignity, the "humanity" of all people.

C. HUMANITIES: CONTEMPORARY SOCIETIES INTERDISCIPLINARY COURSE GOALS

- Our students will develop an appreciation and respect for the differences as well as similarities among cultures studied while recognizing the value of each culture.
- Our students will develop geographical historical knowledge of the areas of the world in which specific cultures are located.
- Through literature, art, and music, our students will develop an understanding of various world cultures.
- Our students will develop reading, writing, listening, and speaking skills.
- Our students will learn to work effectively in group activities.
- Through the study of the music of various cultures, our students will acquire an understanding and an aesthetic appreciation for the unique qualities that music brings to the cultures.
- Our students will develop an understanding and appreciation for the production of ethnic art in both practical and aesthetic applications.
- Our students will acquire knowledge of various art techniques and processes unique to the arts of each culture and experience "hands-on" activities within each cultural unit of study.

IMPLEMENTATION

DISCIPLINES EMPHASIZED

ENGLISH - Students will be in a specialized curriculum that teaches the skills of reading, writing, speaking, listening, and thinking. They will be given reading materials from each of the six world areas covered. Assignments will be made relating to these materials that will provide the students with ample opportunities to practice and to polish the required English skills at the Freshman level.

SOCIAL STUDIES - The content of the Social Studies section of HUMANITIES centers around two themes in each of the six units of study.

- The first concerns recognition of the common culture of humankind, with an emphasis of contemporary issues facing the global community today.
- The second is the identification of specific societies in which the history, geography, and culture of the people are examined in detail.

ART - Each unit of art activity is intended to complement the interdisciplinary concept of developing a cultural understanding of peoples through an investigation of their arts. Some are required of all students while some assignments are left to individual student choice. Required assignments in each cultural unit are based upon design theory and basic drawing skills. Within each unit students are required to investigate and research design elements, motifs, and themes characteristic to the specific culture. Upon completion of the research, students record a specified number of designs and drawings to serve as source material for project work. This occurs at the onset of each six week unit of study. Additionally, each student is expected to select a

minimum of one activity/project as a major unit or arts related studies. This is intended to serve as a culminating project representative of a culture or segment of a culture.

The various projects emphasize numerous aspects of the art making process. Each unit studied includes the essential foundations of art: Art Terminology; Technical-Mechanical Skills; Aesthetic Elements, Principles, and Concepts; Material/Media Information; Creative Problem Structuring and Problem Solving; and Personal Craftsmanship and Execution.

MUSIC - In the study of music as a symbol of the cultures studied, the concepts of musical development, appreciation, and the creation of sound become the basis for surveying cultural uniqueness. The intention is to provide exposure and help foster a keener understanding and appreciation for the music of humankind's civilizations. If our attempts are successful, those students interested in pursuing specialized musical skills then have a cross-cultural knowledge of music theory that can serve as a broadened based while pursuing advanced study of music in subsequent years. Therefore, the objectives within the music units in the HUMANITIES PROGRAM are primarily oriented toward enhancing the following cognitive developmental skills: develop an understanding and comprehension for the theory of creating music unique to specific cultures; foster an appreciation of music variation within and among cultures; and, advocate actual performance and participation in the music making process.

LESSON PLAN

The African Unit has been selected as an example lesson. This is a six week unit involving the four disciplines of English, Social Studies, Art, and Music.

ENGLISH

In Literature, students begin the African Unit with the study of myths, examining the many ways the early people questioned their origins as well as other facets of their environment. This leads to an examination of the rituals that are an integral part of their lives. This is important because it helps the students to see how heavily influenced the Africans are by certain beliefs and practices.

Poetry, either from the oral tradition or more contemporary era, is also read and analyzed especially for its profound depths and its range of emotions which are present in the African people. Some of the titles spearhead these qualities: "Song of the Poor Man", "Defiance Against Force", and "He Who Has Lost All."

Two major biographies are also read and discussed: one from the African's point of view, The African Child by Camara Laye, and the other from a young English girl's point of view, The Flame Trees of Thika by Elspeth Huxley. Since these books both deal with a young person maturing in the same environment but from different backgrounds, a viable comparison can be made regarding differences in values and beliefs.

In addition, researching and accessing extensive data regarding specific African tribes is done as a preparation for an informational presentation. Students are expected to use all four communication skills of reading, writing, thinking and speaking in this culminating activity of the African Unit.

An enriched vocabulary is a valuable by-product of this unit. Language indigenous to the various aspects of Africa become part of the students' repertoire of words. Most important, however, is the understanding gained by students that the world is composed of many different peoples, who while they may differ in external ways, share a commonality composed of dignity, self-respect, and pride.

SOCIAL STUDIES

In Social Studies students are introduced to the great diversity of the African continent and peoples in a variety of ways. Through a study of the geography of Africa, distinct regions (such as the Sahara, sub-Sahara, and the equatorial rain forest); climate conditions with the resulting effects on humans, plants, and animals, and environmental issues with their global effects, directly involve the students.

Cultural awareness is developed through several

approaches toward African societies. For example, an examination of traditional religions' values as well as consideration of the influences of both the Christian and Islamic traditions provides opportunities for understanding different values. By studying an extended-family group living in a compound society, students can contrast this culture with urban experiences in Cairo or other large cities. In addition, the traditional culture of the Baka people can be studied through readings, presentation by great speakers relating their experiences and demonstrating artifacts, and through film documentaries.

Current political, social, and economic problems are addressed by examining the historical roots of European colonial control in Africa as well as historical tribal diversions. A modern nation such a South Africa, Ethiopia, Zaire, or another African country can be selected for in-depth analysis.

Construction of large visuals such as maps and models of villages or compounds and research into various tribal groups can also help students to experience the great variety and richness of African culture, history, and geography.

ART

The African Unit Art activities merge the aspects of literature in the study of people with the socioeconomics of the African terrain. Combined with the Arts, students experience a unique adverturesome learning opportunity. Literature, Social Studies, Music and Art are intertwined in each of the learning disciplines. A typical art activity would evolve in the manner presented by James Bames in Teaching Strategies for Ethnic Studies. The interrelated curriculum could be based upon a comparative approach. A structure to study content concepts and the relationship to the structure could be emphasized to study the disciplines. Also, topical key concepts could be emphasized in the lesson structure.

Any or all of these concepts can serve as the foundation for the study of an ethnic unit.

An analysis of a group's culture as reflected in its Art is approached and achieved through a sequence of events.

1. Various aspects of African art expressions are presented.
2. Students research information pertaining to these art expressions based upon identifying cultural difference within the African continent. Possible differences of art investigated and researched based upon the diversities and similarities of people from the Ivory Coast, Ethiopia, Zaire, Morocco, Egypt, Mali, The Cameroon, etc.
3. Students detail characteristics of art expressions from these various regions. Combined with the analysis of the art is the application of cultural history, politics, economics, and the general study of humankind.
4. Students examine art expressions which include: jewelry, wood carving, sculpture, weaving, fabric design, and metal work.
5. In the course of this analysis, students focus upon a particular craft unique to a particular cultural segment that may or may not be of particular interest to the student.
6. The student must then direct their efforts to design, invent, create a work of art based upon a culturally purposeful art expression.
7. Students will then create their work of art based upon knowledge gained from the study of literature, geography, socioeconomics, music, and art. Each art expression becomes uniquely different with the influencing flavor unique to subtle African regions.

The processes and approaches in the Visual Arts were varied in the student experiences of creating African dolls. They include construction aspects of:

1. metal work
2. wood carving
3. assemblage techniques
4. papier-mache´
5. stitchery
6. wood construction

Also adapted to African art expressions are clay work, basketry, and pectoral constructions. Students gain insight and appreciation of intercultural understanding and communication while acquiring basic skills that merge various academic disciplines.

MUSIC

The African Music Unit encompasses a two-fold approach. The beginning of the unit is used as an informational section in which we discuss the various classifications of instruments and what types are basic in all African societies. After the instrument classification section is completed, a "hands on" approach in teaching the students about African concepts, philosophy, and methods in music is implemented.

A basic concept in the African culture is that the arts play an important role in the daily life of the African. All the arts (dance, drama, art, and music) come together in African ceremonies. To bring this concept to life for the students, they create and choreograph their own African ceremonies.

The class is divided into groups of five to six students. Each group is assigned the following task: 1) write an African legend (discussed earlier in the English portion); 2) locate in what area this legend would take place (tribes and geography discussed in the Social Studies section); 3) using Western percussion instruments, create a composition that would reflect or depict the flavor of the legend (students are taught some basic African rhythms and examples are shown); 4) create a dance that would tell the legend without using words.

The instructor works closely with each group and monitors individual progress. At the end of the unit the entire class shares in viewing and critiquing each group's performance.

CRITERIA FOR ASSESSMENT OF STUDENT LEARNING

The following represents the basic criteria for assessing student performance within the HUMANITIES block. It is the fundamental guideline for evaluating each student's growth in each of the disciplines represented in the program: English, Social Studies, Art, and Music. Within the cyclical process of evaluation there are times when each student is evaluated individually by the subject area specialist. In addition, within the cycle, the entire HUMANITIES team does joint evaluations of each student. The team evaluations done on a regular basis occur every three weeks. The results from these joint conferences are combined with the individual team members' evaluative remarks that have been obtained from specific projects/activities within the same time period. Thus the "grade" criteria is applied to:

- Individual student growth and development
- Application of the individual to goal oriented activities
- The quality and degree of participation in structured activities as well as self-directed activities
- The ability and level at which unit goals, project goals, and instructional objectives are met
- The results that occur from testing and scored activities are used to measure knowledge acquired within a specific content area or area

GRADE OF "A"

Work shows an original/creative concept or approach and a logical arrangement of elements. Care has been taken to develop the project details thoroughly. Mistakes have been eliminated in the stages of reworking or revision.

GRADE OF "B"

Work shows rethinking of the models presented in class. Details are arranged logically and thoroughly. Mistakes have been eliminated in the stages of revision/reworking.

GRADE OF "C"

Work shows a clear concept related to the ideas presented in class. Care has been taken to develop project details adequately. Mistakes have been eliminated in the stages of revision.

GRADE OF "D"

Work lacks a concept related to the ideas or models studies in class. Details are inadequately developed and arranged. The work is not generally free of errors.

Judy Carlsen is the Humanities Social Studies Instructor, Louise Doyle the Humanities English Instructor, Anthony Monaco the Humanities Art Instructor and Dan Romano the Humanities Music Instructor at Victor J. Andrew High School.

⇨ Renaissance Art Unit ⇦

DISTRICT DESCRIPTION

Brimfield School District is a predominantly rural district located fifteen miles west of Peoria in IAEA Region 3. It includes a grade school (pre-K through 8) with approximately 480 students and a high school with approximately 200 students.

Brimfield School District currently employs two part-time art specialists. One specialist teaches an elective junior high art class one hour a day. The other specialist teaches three hours of high school art daily.

PROGRAM GOALS/DESCRIPTION

Students at Brimfield High School may take up to four years of art. Art history is a required part of all high school art classes. First year students study art history in a broad survey of western art. Advanced students do independent art history projects. All art history assignments include components of aesthetics and criticism. Students spend about two weeks out of every grading period studying art history.

The first year art history survey is intended to : 1) acquaint students with the characteristics of major periods in western art from prehistoric times to the present; 2) increase students' understanding of the relationship between art and the culture which produces it; 3) help students identify the use of the elements and principles of design in various works of art throughout history; 4) develop students' appreciation and enjoyment of the visual arts. The survey is conducted through reading assignments, lectures, written and oral assignments, and related studio projects. Student progress is assessed through written and oral work, tests, and the related studio projects.

Independent projects for advanced students usually include writing a paper and completing a related studio project. Goals for these projects are to : 1) increase students' awareness and understanding of the work of individual artists, non-western groups of artists, and particular art forms; 2) analyze the use of the elements and principles of design in particular works of art; 3) compare and contrast works of art; 4) explain and/or defend responses to works of art. Assessment is based on the papers, related studio projects, and participation in group critiques.

The art department has twenty copies each of Discovering Art History and History of Art. These books are kept in the art room and used as reference books for reports, for excerpted reading assignments and as a source of visual examples. Other resources include copies of Art and Man magazine from 1986 to 1990, miscellaneous slides, prints, and visual examples clipped from magazines. The school library has a small selection of art books and encyclopedias which students are encouraged to use.

IMPLEMENTATION

Sample Lesson Plan: Renaissance Art

I. Discipline Emphasized: Art History

II. Targeted Group: First year high school art students.

III. Objectives:

A. Students will list the major characteristics of Renaissance painting.

1. Use of perspective.
2. Use of modeling (shading) to make things appear three dimensional.
3. Realistic looking figures, animals and objects due to proportion, naturalistic poses and careful observation of nature.
4. Emphasis on human qualities.
5. Addition of Greek and Roman mythology to Christian subject matter.

B. Students will name at least three major Renaissance artists (Leonardo da Vinci, Michelangelo, Raphael) and recognize examples of their work.

C. Students will describe changes in Renaissance society and technology which are reflected in art of the era.

D. Students will distinguish examples of Renaissance art from examples of art from earlier periods.

IV. Activities/Procedures:

A. Lesson Introduction

1. Students complete worksheet 1 (following).
2. Students discuss completed worksheets.
3. Look at and discuss examples of Renaissance art.
4. Students list characteristics of Renaissance art based on what they observe in examples.
5. Make a copy of student list of characteristics for later use.

B. Illustrated lecture on Renaissance society and how it is reflected in art of the period.

1. Students take notes on lecture.
2. Students complete written assignment 2 (following).

C. Group reports on famous Renaissance artists.

1. Divide class into small groups (3 to 5 students).
2. Assign each group an artist for assignment 3 (following).
   a. Leonardo da Vinci
   b. Michelangelo
   c. Raphael
   d. Durer
   e. Donatello
   f. Bruegel
   g. Botticelli
3. Students spend one class period working in groups.
4. Oral presentations of group reports.

D. Review for Test

1. Students discuss list of visual characteristics from introduction, making additions or corrections based on further study.
2. Review examples of Renaissance art, checking for presence of characteristics from revised list.

E. Test (following).

F. Related Studio Experiences (select one).

1. Perspective drawing.
2. Larger than life shaded drawing of a hand.
3. Woodcut or linoleum prints.
4. Portraits.

G. Group critique of studio experience.

1. Students fill out critique worksheets (following).
2. Discuss formal and technical characteristics of student works.
3. Discuss/review how studio experience relates to Renaissance art.

V. Criteria for Assessment of Student Learning:

A. Accuracy of information in assignments and test items.

B. Use of correct grammar, spelling and sentence structure in written work.

C. Participation in discussions, oral work and group projects.

D. Effort and cooperation in studio experiences.

E. Technical and design qualities of completed studio project.

F. Amount and quality of participation in group critique.

VI. Recommended Resources:

A. Books

1. Barker, Phyllis Clausen. Short Lessons in Art History, J. Weston Walch, Publisher, 1987.
2. Brommer, Gerald F. Discovering Art History, Davis Publications, Inc., 1988.
3. Cuttler, Charles D. Northern Painting, Holt, Rinehart and Winston, Inc., 1968.
4. Hartt, Frederick. History of Italian Renaissance Art, Prentice-Hall, Inc., 1975.
5. Janson, H.W. History of Art, Harry N. Abrams, Inc., 1977.
6. Mittler, Gene A. Art in Focus, Glencoe Publishing Co., 1986.

B. Magazines

1. "Durer", Art & Man, Nov., 1987, vol. 18, no.2.
2. "Leonardo", Art & Man, Sept./Oct., 1985, vol. 16, no., 1.

C. Reproductions (slides, prints, pictures in opaque projector) of the following works of art.

1. Donatello, Gattamelata (careful observation of nature).
2. Boticelli, Birth of Venus (pagan subject matter).
3. Ucello, The Battle of San Romano (perspective).
4. Leonardo da Vinci
   a. Mona Lisa (portraiture, modeling, landscape).
   b. Last Supper (modeling, perspective, humanism).
5. Michelangelo

a. David (proportion, humanism).
b. Details from the Sistine Chapel (modeling, careful observation of nature, humanism).

6. Raphael, School of Athens (perspective, pagan subject matter, humanism).
7. Pieter Bruegel, Hunters in Snow (perspective, landscape, careful observation of nature).
8. Durer
   a. Self-Portrait (careful observation, modeling).
   b. Young Hare (nature study).
   c. Knight, Death and the Devil (new technique of printmaking).

Student Worksheet 1

You will need a copy of History of Art by Janson for this assignment. Compare the picture of the medieval equestrian statue on page 319 with the picture of the Renaissance equestrian statue on page 387. Answer the following questions.

1. What is the same about the two statues?
2. What is different about the two statues?
3. Which one is more realistic looking?
   Why do you think it looks more realistic?
4. Which one appears to be moving?
   What did the artist do to make it look like it is moving?
5. Which artist do you think spent more time actually studying the way people on horses look?

Compare the medieval painting in colorplate 43, page 331, and the Renaissance painting in colorplate 57, page 441. Answer the following questions.

6. What is the same about the two paintings?
7. What is different about the two paintings?
8. Look at the people in both paintings. Do they look more realistic in one painting than in the other?
   Why do you think so?
9. Look at the donkeys in each painting. Which artist do you think spent more time studying the way donkeys look?
10. Compare the buildings in the two paintings. Which one looks more realistic?
    What did the artist do to make it look more realistic?
11. Look at the landscapes in the two paintings. What is the same about them?
    What is different about them?
    Which one looks more realistic?
    What did the artist do to make the landscape look more realistic?

Student Assignment 2

In your own words, write one or two paragraphs which explain how changes in Renaissance society and technology can be seen in the art work of the time. Give at least two specific examples. Your grade will be based on the accuracy of your information and on use of correct grammar, spelling and sentence structure. You may use your notes from the lecture to help you.

Student Assignment 3

Group Oral Presentations

Your group will be given the name of a famous Renaissance artist as the subject for your presentation. One group member will be responsible for reporting on the artist's life. Each other group member will select one example of the artist's work to show and discuss with the class. Decide among yourselves who will do which job.

Reports on the artist's life should include:

1. When and where the artist lived.
2. What training or education the artist had.
3. The medium (or media) the artist used.
4. Why the artist is considered important.
5. Information about the artist's career.
6. Any other information you consider especially interesting.

Reports on examples of the artist's work should include:

1. Showing the class a picture of the example you will discuss.
2. What the example is made of.
3. Background information about the examples (For example: Did someone hire the artist to make it? How long did the artist work on it? Was there anything unusual about the way the artist worked on it?)
4. What makes the example typical of Renaissance art?

Each person's report should be from 3 to 5 minutes long. Your grade will be based on cooperation within your group, and the accuracy and completeness of your oral presentation.

Test

Part I Identify the artist who created each of the following examples. (1 point each; 1 Bonus point for each work of art you name)

1. (Michelangelo's Creation from the Sistine Chapel)
2. (Leonardo's Mona Lisa)
3. (Raphael's School of Athens)
4. (Michelangelo's David)

Part II Identify whether or not each of the following slides is an example of Renaissance art. (2 points each, 1 bonus point for each correctly identified non-Renaissance period)

Explain why you believe each example is or is not an example of Renaissance art. Your explanations must be written in complete sentences and should reflect what you know about the major characteristics of Renaissance art. (6 points each)

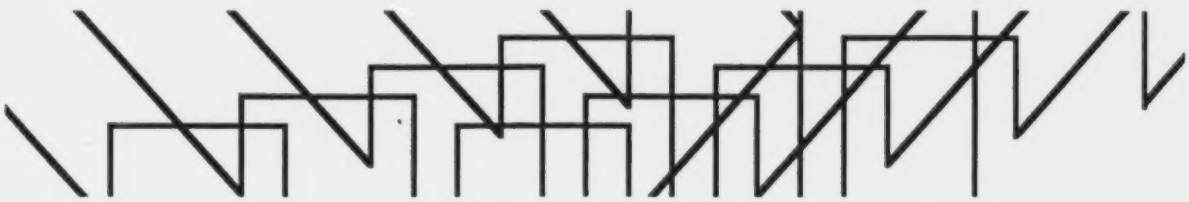
(Show 12 examples of a mix of Renaissance art and art from earlier periods which the students have studied).

Student Critique Worksheet

Study carefully the two examples of your classmates' work which you have been assigned. Answer the following questions.

1. Which of the elements of design are emphasized in each work?
2. What is good about the way the page is filled in each example?
3. How could each artist have improved the way he/she used the space on the page?
4. Look at all of the works on the wall. Which one do you think is the most successful? Why?
5. Which one of all the examples on the wall do you think is the least successful? What changes would make it better?
6. How are these works of art similar to work done by artists during the Renaissance?

Annette Lermack is an Art Instructor at Brimfield High School.



⇨ New York Artists and Reading Inventory ⇦

DISTRICT DESCRIPTION

Northfield Township High School District 225 is a suburban district in IAEA Region 1 comprised of two high schools. Glenbrook North High School has about 1,700 students with four art teachers (two are 3/5 - one dept. chair and one part-time person). The school day consists of nine 45-minute modules.

PROGRAM DESCRIPTION

The Discipline Based program begins with Art Fundamentals which is a pre-requisite for all other courses except Jewelry and Ceramics. The capstone course is the Advanced Placement portfolio class. The Art History text used is Discovering Art History by Gerald Brommer and the book is required of all Fundamentals, Advanced Drawing and Painting students.

IMPLEMENTATION/ASSESSMENT

I. This particular "test" was used after a lengthy discussion of three current New York artists: Robert Yarber, Petah Coyne, and John Bowman. It was highly effective and the students' writing and thoughts about this work were quite good.

II. The second handout is the "Informal Reading Inventory." This is given to the student at the beginning of the semester so he/she can familiarize themselves with the new text, Discovering Art History. It forces the student to look through and make notes about the book and can be used as a quick reference later. It is used with both Art Fundamentals and Advanced Drawing classes.

ART HISTORY TEST

Artist: Robert Yarber

1. Inventory the subject matter of this painting. (5 pts.)
   That is, list 5 objects only that make up this painting.
   a) _____
   b) _____
   c) _____
   d) _____
   e) _____

2. Inventory the elements of art which are important.
   a) Line— take one type or way this artist used line in an unusual way and describe it. What does his use of line accomplish (for example, does it make a particular part of the painting stand out?) (5 pts.)

   b) Shape— contrast the shape of the figures in the foreground with the city view of the background. How is it different? (5 pts.)

   c) Color— Describe how the artist uses color, e.g., kinds of colors, where he uses the color, etc. (5 pts.)

   d) Value— Describe how the artist uses value to get his point across. (5 pts.)

   e) Space— Where is the main action taking place? (foreground, middle ground, background?) (5 pts.)

3. What do you think the artist is trying to say with this painting? What does it mean to you? Give examples. Comment on body language, color, etc. (10 pts.)

4. What are four common themes, things, etc., which run throughout Yarber's Work? (10 pts.)
   a) _____
   b) _____
   c) _____
   d) _____

5. Re-title this work of art. Write your own title. (5 pts.)

   _____

Artist: Petah Coyne

6. What was the reasoning behind Coyne's work? Why does she do the work that she does? Be sure to comment on: (10 pts.)

   a) Expressionistic nature of this work.

   b) "Process/Product"— Relationship of the process she went through to the product she made.

7. What could you liken this work to? What does it remind you of? What ideas could this represent? (10 pts.)

8. Give this work another title. (5 pts.)

_____

Artist: John Bowman

9. The style of each painting is somewhat different, but what is Bowman basically commenting on; what is the common theme? (10 pts.)

10. Where does Bowman place people in his paintings? What is he trying to say by this placement? (10 pts.)

11. "Consensus"— What might be going on in this painting? How is the artist representing this? Comment on the subject matter, etc. (10 pts.)

12. Re-title this painting. (5 pts.)

_____

INFORMAL READING INVENTORY

1. What is the exact complete title of your art history book?

_____

2. Who is the author?

_____

3. List the page numbers for the following periods in art history.

a.)	Prehistoric	_____
b.)	Egyptian	_____
c.)	Greek	_____
d.)	Roman	_____
e.)	Early Christian/Byzantine	_____
f.)	Romanesque	_____
g.)	Gothic	_____
h.)	Italian Renaissance	_____
i.)	Northern Renaissance	_____
j.)	Baroque	_____
k.)	Rococo	_____
l.)	Neoclassicism	_____
m.)	Romanticism	_____
n.)	Realism	_____
o.)	Impressionism	_____
p.)	Post-Impressionism	_____
q.)	Symbolism	_____
r.)	Expressionism	_____
	1. Fauves	_____
	2. German Expressionism	_____
	3. Mexican Art	_____
s.)	Abstract Art	_____
	1. Cubism	_____
	2. Futurism	_____
	3. Non-objective (Suprematism)	_____
	4. Constructivism	_____
	5. De Stijl (The Style)	_____
t.)	Fantasy Art	_____
	1. Dadism	_____
	2. Surrealism	_____
u.)	American Art	_____
v.)	Architecture	_____
w.)	Abstract Expressionism	_____
x.)	Pop Art	_____
y.)	Op Art	_____
z.)	Color Field	_____
aa.)	Photorealism	_____
bb.)	Sculpture	_____
cc.)	New Directions	_____

4. Where can "Non-Western Art and Cultural Influences" be found?

_____
_____
_____

5. Which cultures are represented?

_____
_____
_____

6. List the pages where "Art of Other Cultures" can be found and briefly list those cultures next to the page numbers.

	Page number	Cultures
a.	_____	_____
b.	_____	_____
c.	_____	_____
d.	_____	_____
e.	_____	_____
f.	_____	_____
g.	_____	_____
h.	_____	_____
i.	_____	_____
j.	_____	_____
k.	_____	_____
l.	_____	_____

7. Turn to page 148. Based upon what you see here, define a "Cultural Time Line."

_____
_____
_____

8. Find the other Cultural Time Lines, list the page numbers, and give the dates for which material is covered.

	Page Numbers	Dates
a.	_____	_____
b.	_____	_____
c.	_____	_____
d.	_____	_____
e.	_____	_____
f.	_____	_____
g.	_____	_____
h.	_____	_____
i.	_____	_____
j.	_____	_____
k.	_____	_____
l.	_____	_____

9. List the pages which contain maps and briefly describe the locations.

	Page number	Location
a.	_____	_____
b.	_____	_____
c.	_____	_____
d.	_____	_____
e.	_____	_____
f.	_____	_____
g.	_____	_____
h.	_____	_____
i.	_____	_____
j.	_____	_____
k.	_____	_____
l.	_____	_____
m.	_____	_____
n.	_____	_____
o.	_____	_____
p.	_____	_____
q.	_____	_____
r.	_____	_____
s.	_____	_____
t.	_____	_____
u.	_____	_____

10. On page 35, give the following information about the colorplate.

ARTIST

_____

TITLE OF PAINTING

_____

DATE

_____

NATIONALITY

_____

MEDIUM

_____

SIZE

_____

MUSEUM

_____

11. Choose nine other colorplates and give the same information.
Choose those you like and include the page number!

a. _____ _____
_____

b. _____ _____
_____

c. _____ _____
_____

d. _____ _____
_____

e. _____ _____
_____

f. _____ _____
_____

g. _____ _____
_____

h. _____ _____
_____

i. _____ _____
_____

12. Where is the glossary?

_____
_____

13. Where is the index?

_____
_____

14. What is the difference between the two?

_____
_____
_____
_____

Jo Glass is an Art Instructor and Department Chairperson at Glenbrook North High School in Northbrook.

⇨ Art at Your Service ⇦

DISTRICT DESCRIPTION

Highland Park High School, located in IAEA Region 1, is a North Shore suburban school with 1800 students and 2 - 3 art teachers.

PROGRAM GOALS/DESCRIPTION

Classroom teachers need education in the arts as much as their students. Though art may not be found within their curriculum, they welcome the opportunity for its inclusion. "Art at Your Service" is a project which I introduced at Highland Park High School in October, 1989, to meet the need of art education as part of the entire school curriculum. "Art at Your Service" assists teachers who might not otherwise see how art could make their teaching more of a Gestalt rather than an isolated experience within their own expertise.

Not only did the program help the classroom teachers better achieve their own curriculum goals, but it strengthened the arts curriculum—broadening its effectiveness and inclusion in the total high school curriculum. At a time that the arts are in an unenviable position of vying for enrollments with students who have other extensive subject requirements, the art area needs more contact with the total student body. It also needs to make itself seen by other staff and administrators as an extremely relevant and important discipline.

On the first day of the project a bulletin was sent to teachers, chairpersons and administrators in the building. It offered services which might be most needed and desired, with an emphasis on slide lectures suitable for any subject and/or classroom level.

Requests started arriving immediately and my daily schedule was quickly filled. For each presentation requested, I met with the classroom teachers to better understand what their request entailed, what their curricular and class goals were, and how I could best tie in with their needs and my goals as an art educator. I stressed education through the arts rather than a program that merely "illustrated" with superficial images, or rather than one which involved bulletin board arrangement, poster making, or creation of actual graphic images.

After meeting with the teachers, I collected visual resources. I offered the teachers those resources plus additional bibliography that was used so the teachers could, in their future programs, utilize the information. The presentation was developed and offered during the given class time. After the presentation, teachers responded with informal evaluations, which supported my own perceptions of the effect and value of the program.

Requests came from a broad, almost total, spectrum of departments: Advanced Placement English, U.S. History, European History, Spanish and French classes, American Literature, Freshman English, Math for Limited Learners, Geometry, Fashion Design, Dance, LEP (Limited English Proficiency) Foods class. One science teacher desired to receive a completed graphic illustration for an idea he was developing. The consultation which followed this request had, I believe, a value which was not perceived by the initiator. Though no actual art work was done, we discussed the development of an appropriate visual image to relate with the teacher's education theory. The suggested image also involved a dimensional model that could be separated and reassembled for oral presentations. All of the other requests were to relate art with a given class curriculum. And that is where the success of the program was realized.

Some of the requests could not be scheduled because they were made too late in the program and the time periods were already committed. There was a growing enthusiasm with the program as word was passed about the value of the presentations.

"Art at Your Service" program may help rectify some educational problems we have become aware of: the difficulty of breaking through the rigid structure of departmental specialization; the lack of the preparation time to alter more predictable classroom approaches; the need for more information about art and amplification of given concepts and materials; the advantages of an

interrelated curriculum and faculty that cannot easily occur within most school structures; the true benefits of a broader background in the arts which are not possible with today's curriculum priorities; the inclusion of a "humanities" viewpoint when not all students could take a "Humanities" course, even if one were offered; the recognition of arts education not merely as a "servant" to other fields, but as an integral part of a qualitative, more total education.

Next year, the "flyer" will be distributed several weeks before the actual program begins. Teachers and/or departments can meet together if there are duplicated requests, and some large group presentations can be given through an in-school field trip arrangement. Individualized presentations will be continued. There is added impact when time is left for small group discussion and added student-teacher involvement.

It was a delight to have students approach me after a lecture and tell me how much they learned; and to be greeted by a particular group thatresponded to a second presentation with good spirits and, in some cases, actual applause. There was evident in the presentations an excitement for me, for the teachers, and most of all, for the involved students. I appreciated the responses, the interaction, the opportunity to develop this idea. "Art at Your Service" re-validated the meaning of the Arts in Education.

This program merits an inclusion in the secondary curriculum. It can be taught by an appropriate art teacher— one with an Art History and/or Liberal Arts background. If staff schedules are full, a part-time teacher could be engaged. Program accountability is a built-in factor because individual presentations and preparations cannot only be monitored administratively, but may also be immediately evaluated by other peers and students. Objectively, tests can also be used to show actual learning results. The time assigned for the project could be carefully controlled and economically implemented. It could be a one period or full time assignment. It could be easily included in a program or cut back if necessary.
This program emphasizes the interrelatedness of learning. It provides cross movement in a curriculum traditionally set within linear departmental specialties. The proposed approach is service-oriented and an activity that aids each student, teacher, department involved: a "No Lose" situation.

This program will be continued at Highland Park High School for the next two years. During that period, some of the consultant time may be used for teacher training.

I am appreciative of the support and cooperation of the teachers, administrators, and students who participated with me in this new venture. The response of the classroom teachers was summarized in one of the evaluative responses as "not only did these students come away from the presentation with a much richer interpretation of Great Expectations, but they also became more aware of what to look for in art, and have a greater confidence in their ability to enjoy art."

Ruth Esserman is an Arts Consultant. She has served as Art Instructor and Chairperson of the Fine Arts Department, Highland Park High School; Former President of the Illinois Art Education Association; on Board of Directors of the National Art Education Association and Chairperson of National Secondary Art Teachers.

⇨ Interrelated Arts: A Course of Study ⇦

At Barrington High School, in IAEA Region 1, students may elect to enroll in a unique course that fulfills the junior English requirement and whose content includes an emphasis on an exploration of the interrelation of all the arts. "English and the Interrelated Arts," a year-long, high-ability course open to juniors, attempts to relate the development of American literature and the arts to the theme: The Search for an American Identity.

The program is divided into three major areas of study— Paradise Re-invented, The Machine in the Garden, and The Shock of the New: The Twentieth Century. Concurrent with the American literature component, students view American culture through painting, music, sculpture, dance, and architecture. The course is team-taught by teachers from the English and Art Departments and is designed to serve gifted students as well as highly motivated average students with a strong interest in aesthetics and creativity. Seventy-five to eighty-five students generally elect to take this course.

Though "English and the Interrelated Arts" is centered in the classroom, students also have access to a wide range of cultural resources in the Chicago area. Classroom activities are defined in part by the selection of "field experiences" each year. For example, students may study Thornton Wilder's Our Town or perhaps Arthur Miller's Death of a Salesman during a particular year because of several live, professional productions in the area. A large exhibition during the school year of the work of Paul Gauguin may be the catalyst for an extended study of issues related to romanticism as well a forerunner of modernism in twentieth century art. Or perhaps a scheduled exhibition of the sculpture and assemblages of Edward Keinholz might provide us with discussion and lessons related to abstraction, social comment, and to the reading of some related examples of twentieth century literature. Preliminary preparation includes the reading of the play before seeing a production and classroom lectures before attending an exhibition. When students are scheduled to see a ballet, all students participate in a ballet lesson conducted by a local ballet school and a music lesson is required before attending an opera performance. During a field experience, students are expected to appreciate and at times write or draw, related to particular assignments. Upon returning to the classroom, follow-up activities allow students to reflect on the various art forms, both orally and in writing, in terms of their relationship to literature and to the theme of the course itself. Field trips are not something "in addition to", they are integral and crucial to the learning experience.

School day field trips scheduled throughout the year include visits to the Museum of Contemporary Art, the Terra Museum of American Art, the Art Institute of Chicago, and various independent art galleries. In addition, students study the role of Chicago in the history of American architecture and visit significant sites, including the Chicago downtown area. All of these trips are required and may involve fees that are paid by students.

Several optional field trips extending beyond the school day are also planned. These include a concert by the Chicago Symphony Orchestra, a special student performance by the Lyric Opera of Chicago, a performance by the American Ballet Theatre, and one or two dramas performed by Chicago area theatre groups.

The scheduling of field trip experiences must take particular advantage of what is currently available as well as what will enhance the curriculum. An obvious requirement in the course is the flexibility necessary to coordinate various units of study with cultural opportunities available in the larger community.

It is important to note that this course is "team-taught" as opposed to "turn-taught." While the art instructor's primary responsibility is the art and

architecture history component and the English instructor's primary responsibility is the literature component, both instructors share in the presentation and exploration of the various concepts and themes developed throughout the course.

OPPORTUNITIES AND EXPECTATIONS

"English and the Interrelated Arts" provides an opportunity for students to develop more than an academic or textbook appreciation of American literature and art. The course encourages studying and exploring the diversity and interrelation of all the arts as they apply to the theme of the course—The Search for an American Identity. To that end, students are encouraged to:

- appreciate the interrelation of all the arts
- develop critical awareness
- think and write creatively
- master the research process
- develop an awareness of cultural diversity
- become familiar with the influence of social institutions on art

The following outline shows how these goals are achieved.

I. INTRODUCTION AND ORIENTATION

A. The purpose of the orientation unit is to provide an historical overview of Eastern and Western art as well as an introduction to the nature of artistic perception. At the same time, students' preconceptions about art are explored and exploded by exposing them to the "shock of the new." They are introduced, for example, to avant-garde art galleries in Chicago. Students are surprised to find dirt, junk, water and colossal scale in some of these works; not every piece of art, they discover, is a watercolor.

B. Explorations include:

1. Visual development in children.
The theory that visual development parallels intellectual development and forms the basis for creative expression is presented through an examination of the evolution of children's art.

2. Left brain/right brain modes of perception.
In order to understand the artist's perspective, students explore and respond to the differences between the left (verbal) and right (visual) brain hemispheres.

3. Literary samples: variations on nature.
In order to experience the variety of literary expression, students explore a topic, such as nature, through reading excerpts ranging from the Bible to contemporary works.

C. Activities include:

1. Lectures on the history of Eastern and Western art.
In order to introduce students to historical concepts that will play an integral part in their understanding of American artistic expression, students view a series of slide lectures providing an overview of the history of Eastern and Western art. Special attention is given to masterpieces of Western civilization that have profoundly influenced the arts of America beginning with classical Greece and Rome.

2. Visits to contemporary art galleries.
In order to experience, directly, the variety of contemporary art, students visit commercial art galleries in the River North District of Chicago.

II. PARADISE RE-INVENTED

A. The purpose of this unit is to explore the origins and nature of romanticism as an on going expression of the search for an American identity. "Romanticism" is defined as idealized reality—the world as one would have it as opposed to the way one finds it. Particular attention is paid to the conflict between the European tradition and the attempt to develop a uniquely

American "voice" in literature and the arts. Students learn, for example, that Frank Lloyd Wright shunned classical, Neo-Gothic, and Romanesque European architectural styles in order to create an innovative, American expression. Students also learn that ballet was replaced by modern dance, an American invention.

B. Explorations include:

1. The American literary and artistic debt to Europe.
Reflecting on American's literary debt to Europe, students read and respond to such authors as James Fenimore Cooper, William Cullen Bryant, and Washington Irving. They discover the American literature is based upon European models. In addition, students discover that the ideal hero, such as Cooper's Deerslayer and his modern-day namesake, Hawkeye, in the television series M.A.S.H., are incorruptible by the environment. In reflecting on America's artistic debt to Europe, students participate in slide lectures and discussions covering such artistic achievements as colonial painting and architecture, genre painting, and the Hudson River School.

2. American innovation.
Students discover in Edgar Allan Poe, Nathanial Hawthorne, and Herman Melville the first flowering of a uniquely American voice in literature. In viewing landscape images of the American West and while considering the development of photography, students discover a turning away from the European tradition of romanticized reality and a turning toward a point of view where goodness does not always triumph.

3. Visionaries and experimentalists.
As they become familiar with the strongly individualistic temperament of Ralph Waldo Emerson, Henry David Thoreau, and Walt Whitman, students reinvent a uniquely American romanticism. Through examining their own experiences, they discover that the true romantic understands the world through intuition. As a culminating activity, students are asked to create their own expression of romanticism without relying on anyone else's words, materials, or emotions. Students thus experience romanticism through a self-expressive project. The scope of the finished projects varies greatly, many becoming quite abstract in image as well as in content. For example, one student made a bottle, without glass, and attached personally meaningful items—metal bits, scarves, and canvas patches—onto a wire superstructure; the bottle was not sealed because the romantic spirit does not allow for containment.

4. The scope of nature.
In focusing on nature in literature and the arts, students come to realize the role of nature, metaphorical as well as real, in The Search for the American Identity.

5. Romanticism as a continuing concern.
In visualizing romanticism as fundamental to the ideology of the nation, students are prepared to apply its characteristics where they emerge in such other art forms as opera, dance, symphonic music, and architecture, throughout the course.

III. THE MACHINE IN THE GARDEN

A. The purpose of this unit is to explore the rise of realism and naturalism in literature and the arts, especially as responses to particular historical influences. Tempering the romantic outlook, American writers and artists reflect not only historical developments, but also the provocative inquiries of science. Romanticism, which views humankind as capable of infinite progress, is seriously questioned.

B. Explorations include:

1. The decline of romanticism.
Students examine the historical and social influences that brought about the decline of romanticism— particularly the American Civil War, the Industrial Revolution, social Darwinism, and European immigration. In addition, students also examine the scientific influences that brought about the decline of romanticism— particularly such theories as pragmatism, determinism, and evolution.

2. European expatriotism.
Students note that, as America begins to formulate its own identity, there is paradoxically, on the part of some writers and artists, an escape to Europe as a reaction against the crassness and vulgarity of the new industrialized America. Chief among those expatriots studied are the authors Henry James, Edith Wharton, and T. S. Eliot, and the painters James MacNeil Whistler, John Singer Sargent, and certain American Impressionists.

3. Realism and Naturalism.
Like romanticism, realism has permanent qualities that are in ascendancy at various times. Students contrast romanticism's subjectivity with realism's objectivity. As an extension of realism's technique, they see in naturalism a reflection of subjective idealism in favor of scientific determinism. In literature, they read the works of Stephen Crane, Jack London, and the Local Colorists; in art, they view the works of Winslow Homer, Thomas Eakins, and the "Ashcan" School.

4. American Architecture.
For over a century, America borrowed European architectural styles. Students examine how Louis Sullivan and the Chicago School provide a transition for romanticism to a structural realism that points to uniquely American identity in twentieth century architecture.

5. Realism as a continuing concern.
In visualizing realism as a fundamental artistic attitude in American art and literature, students are prepared to apply its characteristics where they appear in twentieth century art literature, architecture, science, and history.

IV. THE SHOCK OF THE NEW: THE TWENTIETH CENTURY

A. The purpose of this unit is to help students develop their own awareness of the flux that is the twentieth century. Students address the *process* of twentieth century art and literature as both a means and an end. Students should come to realize that all labels (such as romanticism, realism, naturalism— any "ism") are arbitrary and mercurial. Robert Hughes' eight-part film series The Shock of the New provides artistic, architectural, and historical references for the exploration of the unit.

B. Explorations include:

1. "No absolutes."
In dealing with the concept of "no absolutes," students explore the notion that all information is imperfect. Bronowski's film-essay "Knowledge or Certainty," from his The Ascent of Man, poses for students the interconnectedness of art, science, and literature in the twentieth century. Students examine the poetry of W. H. Auden and the plays of Arthur Miller. In the other arts, the Regionalist's philosophy contrasted with the works of the Abstract Expressionists, Minimalists, and Conceptualists reveal the emphasis of process over product. In architecture, the role of the Bauhaus School of architecture and the work of Ludwig Mies van der Rohe are examined.

2. "No rules."
   As an extension of the theory that there are "no absolutes," students study the apparent confusion of rules in the arts and in twentieth century American culture. Students consider the variety of meaning derived from poets' seeming abandonment of rules, and they write explications of the poetry of E. E. Cummings, Robert Frost, Wallace Stevens, Ezra Pound, and T. S. Eliot. Students also examine the seeming lack of rules in the "Theatre of the Absurd" and the relationship of works by the Abstract Expressionists, Merce Cunningham, John Cage, and Robert Rauschenberg. Students also re-examine the apparent rules of grammar and their exceptions in order to appreciate the vagaries of written communication.

3. Technology
   The tendency to take sides and to condemn either humanists or scientists for the state of the modern world is a basic, underlying theme of twentieth century art and literature. Students reconsider the apparent conflict between humanity and technology (see previous area of study, The Machine in the Garden) in light of the ideas of C. P. Snow, Jacob Bronowski, and Robert Hughes. In architecture, Frank Lloyd Wright's philosophies of organic architecture reveals the interrelation of process (philosophy and technology) and product. The International Style and Post-Modernist architecture, as well as the development of photography and how it influences the artist's perception of reality in the twentieth century, are examined.

4. Morality
   As an overriding concern, students consider the role of the arts in shaping modern moral views. They come to grips with the process of the essentially moral demand that the arts make upon them and their concomitant moral response. Issues of censorship in the arts are also explored.

C. Activities include a research project.
   Students explore the connectedness of literature and the arts in the twentieth century via independent research. Minimalism, for example, may be explored throughout the writings of Hemingway, the musical compositions of Steve Reich, and Philip Glass, and the architecture of Mies van der Rohe. Jackson Pollack's abstract expressionism and John Paul Sartre's existentialism may be compared and contrasted with Robert Frost, and Andrew Wyeth's regionalist, realistic techniques. Students work within groups dictated by an "interrelated" theme, their methodology includes library and research processes, and ends with oral and written presentations, both collectively and individually.

CONCLUSION

What may appear to be, in this course outline, a chronological approach to the search for the American identity need not necessarily be followed. Our own approach to designing the curriculum each year balances projected cultural offerings throughout the school year against the three basic units of study— Paradise Re-invented, The Machine in the Garden, and The Shock of the New: The Twentieth Century. Occasionally, this may mean scheduling a field trip that anticipates future studies, or one that refers back to previous studies. In this way, we may be both flexible and selective in how we plan the curriculum and choose the field experiences. Similarly, the resourceful teacher can transfer our philosophy and methodology to her or his own curricular requirements and cultural milieu. Public television, college and university campuses, and accessible larger population areas make possible what might otherwise seem to be a course of study that is designed primarily for students residing in major metropolitan areas.

RESOURCES

The following selected resources may be of interest to those considering an interrelated arts approach to junior English and Art.

●Bronowski, Jacob. The Ascent of Man. Boston: Little, Brown, and Company, 1973.
●Clark, Kenneth. Civilization: A Personal View. New York: Harper and Row, 1969.
●Edwards, Betty. Drawing on the Artist Within. New York: Simon and Schuster, 1986.
●Edwards, Betty. Drawing on the Right Side of the Brain. Los Angeles: J.P. Tarcher, 1979.
●Hughes, Robert. The Shock of the New. New York: Alfred A. Knopf, 1982.
●Jansen, H.W. History of Art. 3rd ed. New York: Harry N. Abrams, 1986.
●Lindstrom, M. Children's Art: A study of Normal Development in Children's Modes of Visual. Berkeley: California, 1957.
●Marx, Leo. The Machine in the Garden: Technology and the Pastoral Ideal Oxford: Oxford, 1964.
●Russell, John. The Meanings of Modern Art. New York: Harper and Row, 1981.
●Wold, Milo, et. al. An Introduction to Music and Art in the Western World. 8th ed. Dubuque: Wm. C. Brown, 1987.

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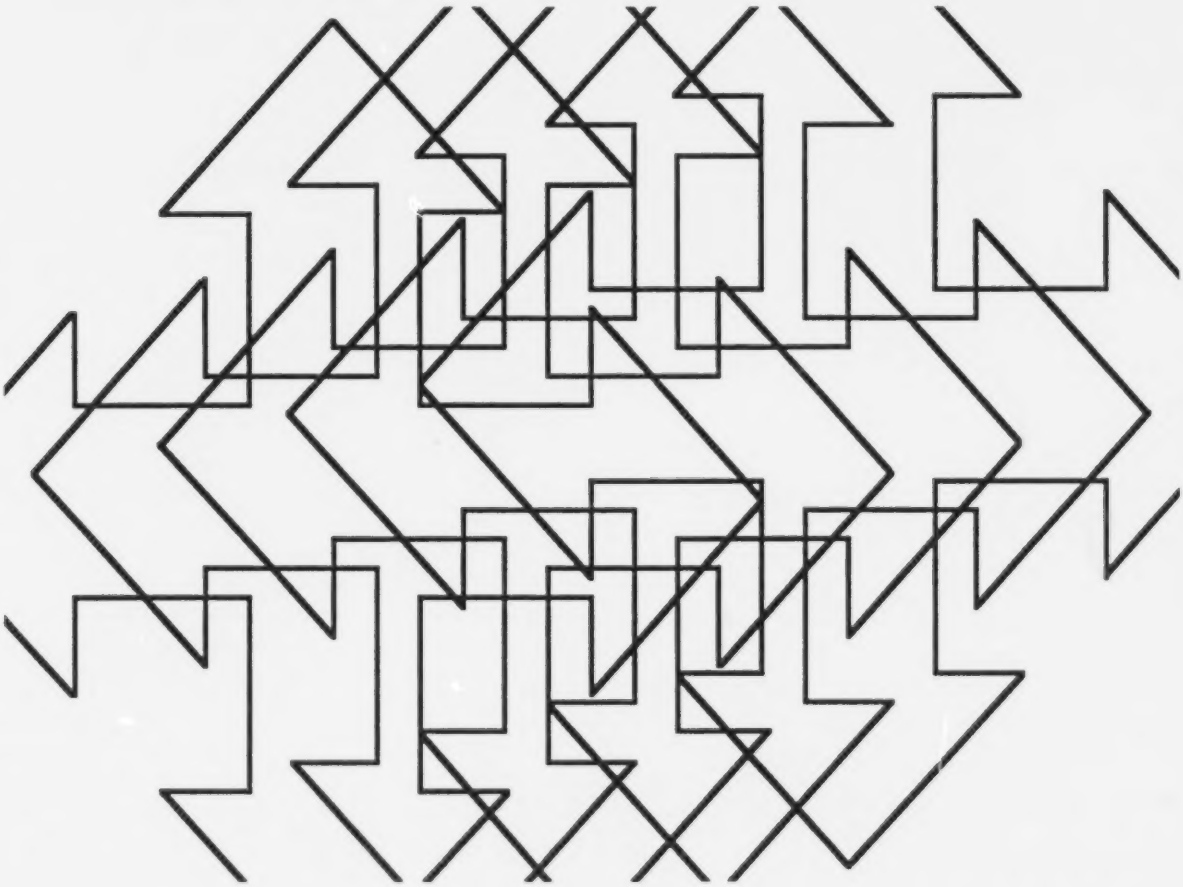

⇨ Some Common Sense Views on the Teaching of Art History, Aesthetics, and Art Criticism in Elementary and Secondary Schools ⇦

Art teachers have welcomed the fact that the arts are now included in the current state mandates for education. There is understandable pride and satisfaction in citing the State Goals for Learning: "the fine arts give students the means to express themselves creatively and to respond to the artistic expression of others. As a record of human experience, the fine arts provide distinctive ways of understanding society, history and nature. The study of fine arts includes visual art, music, drama and dance".

How is all of this being translated into the realities of our classrooms? There has been a flurry of activity. School districts are being required to establish local goals of excellence. This includes establishing student learning objectives in art which meet or exceed the goals established by the State Board. What are these goals? Here the words are now imprinted in the consciousness of art teachers: "understand principal sensory, formal, technical and expressive qualities of each art; understand the processes and tools required to produce visual art, music, drama and dance; demonstrate basic skills necessary to participate in the creation and/or performance of one of the arts; learn about significant works from major historical periods and how they reflect societies, cultures and civilizations, past and present; and understand the unique characteristics of each of the arts".

School districts are being required to evaluate the degree to which their students in grades 3, 6, 8 and 10 are meeting locally established goals and objectives. They then must establish school improvement plans in relation to those areas where local and statewide goals and objectives are not being met. Beyond this, districts must publicly report about the degree to which their local and statewide goals and objectives are being achieved.

All of this is leaving understandable and predictable effects on the priorities of what art teachers do in their classrooms. Having to demonstrate understandings of sensory, formal, technical and expressive qualities or having to know about significant works from major historical periods places emphasis upon verbal and cognitive learnings different from the experiential, non-verbal emphases that have characterized the teaching of art. It's hard to "test" for more elusive, qualitative learnings. We can "test" and measure in relation to "factual information". This is what is creating a particular "pressure". After all, if there is to be testing of what our students "learn" about art, then it's reasonable to assume that teachers will teach for that kind of testing.

No wonder there is renewed interest and discussion about the teaching of Art History, Aesthetics, and Art Criticism. These are scholarly disciplines that involve cognitive and verbal learning. These are disciplines that seem to offer possibilities for paper and pencil testing.

In the professional preparation of art teachers there is usually mandated study in art history. In addition, many colleges offer elective possibilities for study in aesthetics and art criticism. For the most part, these courses are taught by individuals whose primary interests center upon the nature of art history, aesthetics, and criticism. Accordingly, students are expected to deal with particular ideas

and terms unique to the disciplines. For example, there are specific periods in the history of art: Medieval, Renaissance, Baroque, etc. Texts in aesthetics deal with categories of art, aesthetic concepts, theories of interpretation, etc. But, how are we to bridge the space between instruction in art history, criticism, and aesthetics at the college level with the realities of student interests in our elementary and secondary schools? In the experience of many art educators, the study of art history, aesthetics, and art criticism is a far cry from the interests and concerns of their students. Yet, the pressures to introduce this content to their teaching is growing.

Rather than our falling into the trap of teaching these subjects in a manner in which we were taught, I feel that it is necessary to step back and view these disciplines from still another perspective. Interestingly enough, the weight of my arguments come directly from art historians, aestheticians, and art critics I have known. For example, the art historian, George Kubler, introduced his book, The Shape of Time (1962): "Let us suppose that the idea of art can be expanded to embrace the whole range of man-made things, including all tools and writing in addition to the useless, beautiful, and poetic things of the world. By this view the universe of man-made things simply coincides with the history of art". Just consider how exciting it can be to think about people and the things they have made. Think about the things that are valued and cherished. Consider why they were made. All of this can become a part of our study of individuals, groups, and culture. Of course, there are certain objects in every culture that we now give the designation of "art". Objects not intended to be "art" in one period often times gain this designation in another. It should always be kept in mind that "there is no such thing as the history of art. There are, rather, histories of various aspects of art". (Joshua Taylor, "The History of Art in Education, " A Seminar in Art Education for Research and Curriculum Development, 1966). Similarly, it was the aesthetician, Morris Weitz, who pointed out that there can be no "true theory of works of art," no "necessary and sufficient criteria" that must be applied in an identical fashion in explaining all works of art. As he put it: "works of art" and "art" itself are open concepts: "concepts whose very use depends on their not having a closed set of essential criteria in order for them to do the jobs we have assigned to them" ("The Nature of Art," Readings in Art Education, E. W. Eisner and D. W. Ecker, Editors, 1966).

It was the critic, Harold Rosenberg, who offered a view about the nature of art criticism consistent with the views of art history and aesthetics I have cited: "the elements to be taken into account by criticism will vary from artist to artist and from one critic to another. So, too, will the stress placed on those elements and the way all are balanced." Each piece of critical writing represents a synthesizing act of the critic. "His basic function is to extend the artist's act into the realm of meaningful discourse." (Criticism and Its Premises," A Seminar in Art Education for Research and Curriculum Development, 1966).

By their very nature, works of art are organized and structured to reflect and reveal particular ideas and feelings. If as George Kubler put it: "the ideas of art can be expanded to embrace the whole range of man-made things," then all kinds of objects and forms can be admitted to the realm of art. Paintings, sculpture, prints, toys, tools, clothing, etc. Each of these objects were created by individuals in differing settings and under different circumstances. Just as there is great variety and diversity in human situations, there are great differences in the forms created. Differing times and circumstances prompt artifacts that reveal and reflect these differences. It must always be kept in mind that all objects in our art museums or depicted in our art history texts are the result of human thought and imagination; all required particular skills and techniques in their creation. ALL HAVE A HISTORY! ALL CAN BE THE CENTER OF ATTENTION IN CRITICISM AND AESTHETICS! All invite a dialogue with viewers!

My argument is that there is a "common sense view" that can be adopted in relation to the teaching of art history, aesthetics, and art criticism in elementary and secondary schools. Most important, this view is supported and informed by what we know about these disciplines. Rather than an academic, pedantic, and remote orientation, there are approaches that can make the study of art interesting, informative, and connected with the larger goals of learning. This is an orientation demonstrated in a publication

Journey Into Art: A Teaching Key to the Visual Arts (Seonaid L. McArthur, with Student Worksheets by Seonaid McArthur and Ruth Felton-Hausman, Department of Museum Education, The Art Institute of Chicago, 1990). Twenty works of visual art are used as starting points for a student's "journey," a personal exploration using specific works in the Art Institute of Chicago. The objects of study range in form and purpose. Examples include: George Seurat's La Grande Jatte; a Pre-Columbian Tomb Sculpture, Colima Woman; Grant Wood's American Gothic; Vincent Van Gogh's Self-Portrait; an example of 16th Century Italian Armor; a bronze Shiva, Lord of the Dance; a North American Indian Clay Bowl; and even the Building of The Art Institute.

What is "common sensical" about this approach is that the study of art starts with ART! The Guide offers teachers a "Template for Travel - A Questioning Strategy" (page iv). This involves "an initial moment" in which students are encouraged to quietly experience the work. Then, they can "simply notice and share" (they can describe what they see). This is followed by "responding and thinking" (understanding principal sensory, formal, technical, and expressive qualities; knowing about materials and techniques; and being able to identify the artist or artists as well as the historical period in which the form was made). All this is followed by "elaboration" in which students personalize and reflect upon their own experience.

The necessity for including art history, aesthetics, and art criticism in our teaching should be seen as an opportunity rather than an added burden. It is an opportunity to enrich and personalize our instruction using actual works of art as our primary references. This is a position long argued and advocated by the Field of Art Education. How nice it is that at long last, we have a State of Illinois mandate to do this. We have an opportunity to enrich our "Journey Into Art" via the experiencing of objects created by other human beings. Through the works we can reflect upon their tools, purposes, skills, and interests. Not only are students privy to a journey among works of art; they can also journey into a work. Each time they see the work there can be differing details and nuanced judgments that are realized.

The necessity for evaluation of student learning in the arts should not force us into simplistic, short-answer, machine scored testing devices. We should take heart in the growing interest and support for portfolio approaches in reviewing student efforts. Sketchbooks and student diaries or journals may yet gain credibility as a means for assessing student perceptions and actions.

The period ahead will be both interesting and challenging. It is encouraging to note that many are now calling for greater attention to higher order thinking (involving multiple solutions, nuanced judgments, self-regulation). The call for the inclusion of aesthetics, criticism, and history to our instructional "package" should be welcomed. These are humanistic disciplines that can inform our knowledge of art. What remains is the challenge to us to translate all of this to an operational and common sense framework so that our efforts will be understood and welcomed in the community.

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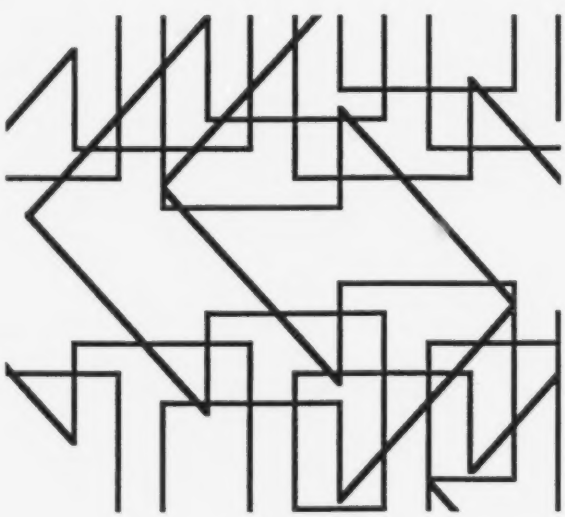


⇨ Aesthetics Without Tears ⇦

DISTRICT DESCRIPTION

Although I work primarily with graduate students in the Interdisciplinary Arts Education master's degree program at Columbia College (IAEA Region 1), I have access to children of every age and socio-economic group through two children's museums (Express-Ways Children's Museum and the Children's Arti-Fact Center at Spertus Museum). My graduate students and I give regular workshops at these museums in order to "test" various theories and approaches in all of the arts. The following "Aesthetics Game" has been used with students from the fourth grade through graduate school, with changes only in vocabulary and expectations.

PROGRAM GOALS

The current push for the inclusion of aesthetics (not to mention art criticism and art history) into the public school system has unleashed a torrent of advice from coast to coast. While we can thank (or blame) the Getty Foundation for throwing down the initial gauntlet, the bandwagon has grown to remarkable proportions. At the last National Art Education Association (NAEA) conference, no less than 27 different presentations included the word "aesthetics" in the title. While most of this advice is obviously well meaning, the confusion generated has created genuine fear and loathing on the front lines.

The average art teachers think of their own experience with classical aesthetics (if they indeed even had any) and recoil. What 6th grader, they ask, could possibly be interested in issues of formal criticism of the writings of Shopenhauer? Yet, if we ask ourselves, "What do aestheticians do?", the answer is quite uncomplicated. They study the premises and arguments people use to justify classifying things as art or non-art, good or bad. Then they simply construct systems for justifying their own arguments. How far removed is this from what every art teacher does?

During the last twenty years, teaching art to every level from pre-school to graduate school, I have become fascinated by the vagaries of "taste" and the questions of why people make, buy, or support vastly different forms of "art". The answer, I think, must lie in the fact that each and every one of us have our own "personal aesthetic", although it is too often unknown, even to ourselves. I'm convinced that the reason aesthetics seemed so deadly when I was a student was due to the educational approach used by my instructors. Their method was the traditional one of: read, memorize and regurgitate the original as closely as possible. No one ever considered asking the student what their own aesthetic was, if they had one or how they developed it. Yet these are exactly the questions one must ask if interest in the subject is ever to be kindled.

IMPLEMENTATION

If we can put aside, for a moment, the insistance upon diving into formal aesthetics and begin instead with "aesthetic questioning", we may find an audience both willing and eager to follow. Questions such as the following must be asked very early in the semester:

- What do you like (in art, music, etc.)? How do you know you like it? Do you like the same things your parents like? What do they like?
- What's good? How do you know?
- Does art have to be pretty?
- What about fads? Can you list popular fads in your school? Can art go in and out of style like fads do?
- Have you ever seen an object or heard a recording that made you cry? Why do you think that happened?
- What about memory? Does that have anything to do with why you like certain art?
- Why do you think people get so emotional about some art? What about movies or songs? Can they be art too? How do you know?
- Can art make you do (or think) things? Is that O.K.?
- What do you think is the purpose of art? Could there be several? Like what?

Questions such as these can be used for virtually any age learner with only minor modifications in vocabulary. Furthermore, they can be used in teaching art, music, dance or literature since the

issues of "What is art?" or "What is art for?" remain essentially the same.

After discussing the above questions at some length, I recommend asking the students to each bring in something they consider "art objects" (not slides or reproductions). The next task is where to begin: how to break down the whole into parts manageable for the learner.

Although Harry Brody's approach to aesthetic "scanning" in order to establish the Sensory, Formal, Expressive, and Technical properties of a work of art may work well for some groups, I prefer Karen Hamblen's theory of contested concepts.[1] I use it by breaking down a work into half a dozen thematic categories (or ways of describing an object) and then asking the student very direct questions.

The following are possible categories and sample questions:

TYPE OF ART (i.e., painting, vase, chair, poster, craft item, folk art, etc. This category may include style)
- Pretend that this is an object from a another planet that you have never seen before— now try describing it without naming it. Can you do it? Could you use this object? How or where?
- What is the size of the object? Is it huge? Big? Tiny? Does that matter? Why?
- Does the object tell a story? Should art tell a story? What kind of a story?

MEDIA OR TECHNOLOGY (i.e., materials and mode of production)
- Can you tell how it's made (by hand, by machine, by computer)? Does that matter?
- Can you tell what it's made of? (Paint, plastic, precious jewels...) Does that make it "better"?
- Does it look expensive or cheap? Why? Does that matter?

AUDIENCE (whom it was made for)
- Who was the object made for? (a king, millions of people, a church, just you?)
- Does the object try to convince you of something (like a poster)? Can art do that?
- How many of these objects do you think there are? Millions, hundreds, just one? Do you think that makes a difference? Why?

CONTEXT (origin, environment, artistic indicators)
- Where does the object live now? (house, museum, garage)
- Would you live with it? Why or why not?
- Where would you put it? In what room of the house? Why there?
- If this is a famous painting printed on a tee-shirt, does that change the painting? How?
- Does the object stand on a pedestal or have a frame around it? What does that tell you about it?

TIME-SPACE (social, political, historical)
- Is the object very old? Does that change your mind about it? If it is 1000 years old, is it better art?
- Do you have to "know more about it" to decide? Why?
- Was it once meant to be used, but now it's meant to be looked at (like ancient pottery)? Does that change it?

CREATOR (should include intent)
- Can you tell who made it? (a kid, a famous artist, your Dad)
- How about a craftsman? Like a carpenter? Do they make art? What about machines? Can they?
- Was the artist (or maker) trying to "say" something? Can you tell what?
- Does the object look like anyone you know or remind you of anything? Does that matter?
- Is the object a symbol for something else (like the flag is the symbol of the U.S.A.)? If so, what do you think it might be a symbol for?

FUNCTION (might also include marketability, accessability)
- Does the object have a purpose? What do you think it might be?
- If you can sit on it, eat out of it, or wear it, is it still art? Why or why not?
- Can you use the object for something other than what it was made for? What?
- Was it made for no purpose at all, except to BE? Is that good?

As you can see, these questions are "loaded". That is exactly the point, however, as they will elicit some wonderful "arguments". Organization of the discussion can easily be handled by breaking the class into small groups, giving each group a worksheet and then having them report their

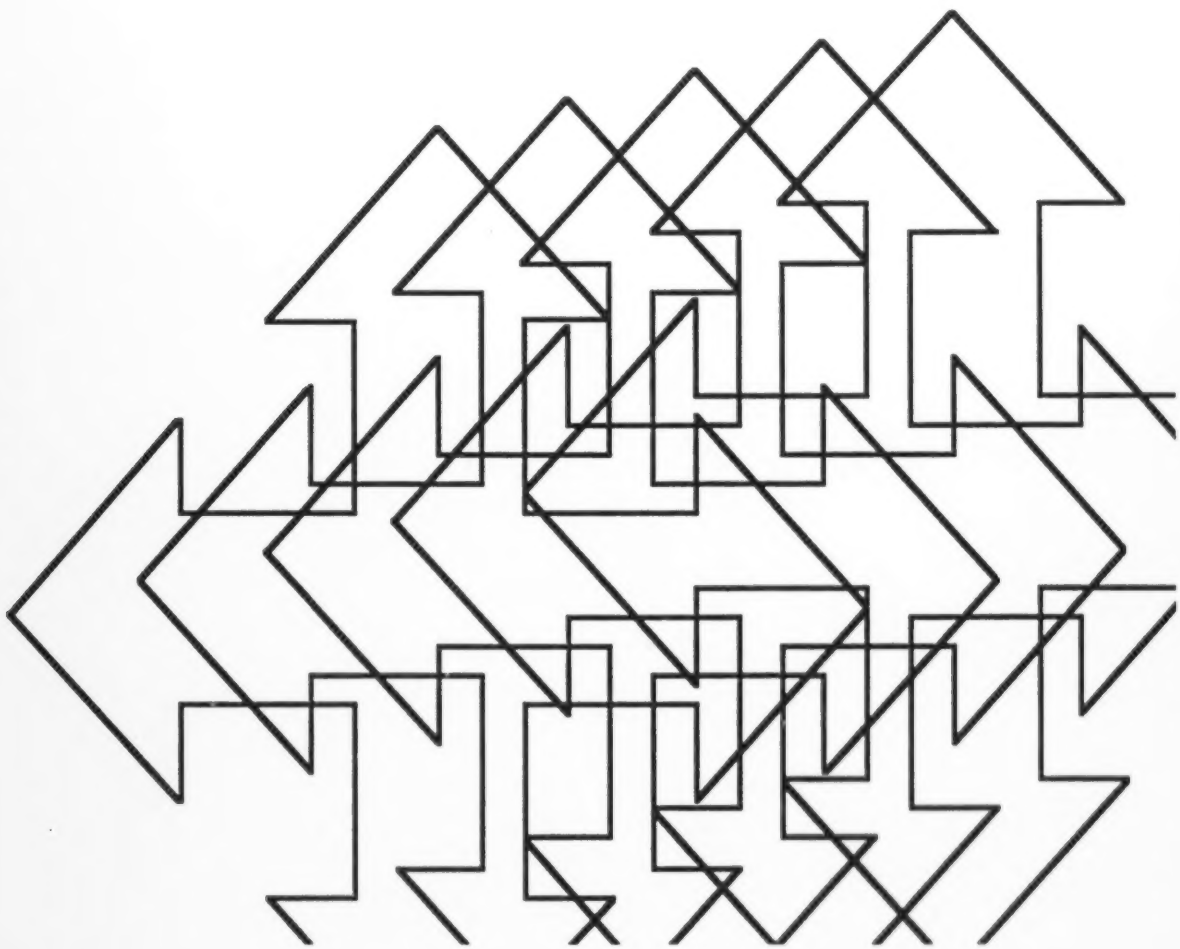
"findings" back to the large group by sharing and "defending" their conclusions. Or the whole class can help create a giant "chart" that illustrates their aesthetic criteria.

Now, you can, if you choose, begin to deal with traditional theories of aesthetics. If, for example, your students are hard-headed little realists, and come to the conclusion that "art imitates life", well fine, start them on Aristotle. If, however, they suspect that art has s connection to exploratory behavior or "play", now is the time to introduce them to Schiller (for everyone loves an aesthetician who agrees with them!). The point, of course, is that you have demystified the process and made the investigation enjoyable.

Endnote:

[1] Karen Hamblen, "Developing Aesthetic Literacy through Contested Concepts". Art Education, September, 1985.

Suzanne Cohan-Lange, Chairperson of the Graduate Program in Interdisciplinary Arts Education at Columbia College in Chicago, is a sculptor and children's exhibit designer.



⇨ Integrating Aesthetics, Art Criticism, Art History, and Art Production in an Elementary Education Majors' Art Methods Course ⇦

Borrowing from an old line, I lightly introduce my Art 383: Teaching Art in the Elementary Schools course with the quip, "This course is designed to teach you everything there is to know about art and how to teach it, too!" There is a measure of truth to this and at the same time it is an admission of the overwhelming task confronting both the teacher and students in the one semester course. In my own mind I know that teaching the course means trying to modify some negative self-concepts related to art as well as trying to change some 20 year-old misconceptions about art. Students come into the course expecting to teach art the way they learned it.

THE CONTEXT

This scene repeats itself every semester at Northern Illinois University (NIU) in IAEA Region Two, and at teacher certification schools all over the state. At NIU, Art 383 is required for the elementary education certification program. My section is one of nine sections taught each semester with a maximum of 24 students in a class. Each class meets 5 or 6 hours a week for sixteen weeks. Each of the six professors teaching the course deal with appropriate content for the general course description, but, like from university to university, the curriculum of each section is shaped by the decisions of the instructor. Therefore, the description of the course which follows should not be taken as the NIU elementary education art methods course, but rather as a description of one evolving course structure, albeit one about which I am enthused.

GOALS AND THEIR ASSESSMENT

The numerous Art 383 course goals can be roughly clustered under the three basic goals that I give my students, namely, that students are expected to:

1. grow in personal affective behaviors and creative characteristics related to the visual world including the visual arts.
2. grow in personal perceptual/cognitive and psychomotor behavior related to the visual arts.
3. grow in professional preparation.

Each of these goals is elaborated upon, and an additional paragraph details the kinds of activities that will be used to assess the students' learning. The following list of categories and their relative weight is also provided.

PROFESSIONALISM,	
PRESENTATION OF WORK	10%
QUALITY OF ORAL CONTRIBUTIONS	10%
NOTEBOOK: WRITTEN ASSIGNMENTS	15%
WRITTEN ENCOUNTER PLAN:	
QUALITY, INITIATIVE	10%
ART ENCOUNTER LEADERSHIP	10%
NOTEBOOK: ART WORK	25%
EXAMS	20%

Students purchase a Kinko's published book of readings and diagrams custom-made for this particular course.

CURRICULUM DEVELOPMENT AS IT EVOLVED

The evolution of the course structure described here began fifteen to twenty years ago as I sought to increase meaning and perceived value of the art methods course for the elementary education major. I wanted the students to relate basic purposes for art education to their visual analysis and art production activities. I formulated four major observations about the role and value of art and called them aesthetic generalizations. The aesthetic generalizations were the bases for four major goals for art, selections of concepts on which to focus, and visual analytic and end product applications in each of four units.

Gradually, I identified works of art or artifacts that exemplified the unit generalizations and lastly, added art criticism strategies to the course. About five years ago, as I reviewed aesthetic theories, I recognized their presence and some other concerns of aestheticians within the existing four unit themes. The Getty Center for Education in the Arts' publications remind us that the four disciplines should be integrated in art education. That reminder of the benefits of meaningful learning, provided the impetus for me to revise the course structure so that the units more clearly reflected the basic categories of aesthetic theories. I also added a fifth unit on the creative process—an issue (among others) that aestheticians address.

Within each unit, the aesthetics generalization is the basis for selection of art history exemplars and topics of discussion. One of the works of art selected becomes the subject of an art criticism activity. Visual analytic experiences, designed to develop concepts needed for success in producing art, precede the art production experiences. Either the art criticism activity or discussion of the student art work leads into a group aesthetics dialogue about the nature of art or value of it. The cluster of experiences wherein each of the four disciplines are meaningfully integrated constitute an encounter, and there are usually three or four encounters in a unit. The focus on one aesthetic theory for a unit is designed to help the elementary major to differentiate the intent of each theory as well as recognize that there are multiple choices for considering and evaluating whether something is art—not just one right answer, but many possible reasons why something could be art. The five units described are Part Two of my Art 383 course. As an observor of the Getty Institute for elementary teachers in the Summer 1989, I saw the benefit of orienting students to art history, aesthetics, art criticism, and art production as the four content areas of art education as a preliminary stage of the course. This orientation is Part One.

Dwaine Greer, in a 1989 conversation, suggested having elementary education majors learn to use published curriculums that could be purchased by a school district. It made sense to introduce students to a continuing support system to reinforce Discipline Based Art Education (DBAE) ideas learned in one fast semester. Recalling that curriculum planning for the novice with one semester of art methods is not feasible, it seemed appropriate to help elementary majors (who may find themselves teaching art out of necessity) to become comfortable with what competent art teachers had planned. Therefore, each unit of Part Two is introduced by the instructor with concept development and experiences, then followed by teams of two students teaching a primary encounter and an intermediate level encounter to the class developed from, but elaborating on, a lesson from published art curriculum series. The students choose their lesson from a group of lessons recommended by the instructor. Each student-taught encounter is two to two and one half hours long and is understood to be broken down into segments when taught to children. Each team completes and duplicates an encounter plan for the class members that includes a xerox copy of the art reproduction that was the subject of the art criticism experience.

Each team assesses the art production component of each encounter and the course instructor assesses the quality of student involvement in the art criticism, aesthetics components, and additional art products. The final exam touches on some of the art historical information provided by some of the students, but retention of facts is deemphasized in favor of other contextual understandings.

IMPLEMENTATION

The course structure and its organization for the 5 hour per week course that meets two days a week for fifteen weeks is shown in Figure 1.

Figure 1. ART 383 COURSE SCHEDULE

Week	Part:Unit	Topic
1	1	Orientation. ISBE Fine Arts Objectives as part of educational reform NAEA Goals
2	1	Elements of art Principles of organization
3	1	Art Production: Forms, media, tools, techniques Art Production resources
4	1	Art history: Classifications of cultures and periods Scanning: preliminary stage of criticism, history, aesthetics
5	1	Art criticism: Models, process Aesthetics: Content, process, resources
6	2:1	Imitation theory: Visual awareness Perspective, Contour drawing
7	2:1	Primary level encounter Intermediate level encounter
8	2:2	Formalism theory Formal organization
9	2:2	Primary level encounter Intermediate level encounter
10	2:3	Expression theory: Color theory Body expression
11	2:3	Primary level encounter Intermediate level encounter
12	2:4	Social institution theory Symbols in patterned art of cultures
13	2:4	Primary level encounter Intermediate level encounter
14	2:5	Creative process: Stages Characteristics of person and product
15	2:5	Primary level encounter Intermediate level encounter
16		(Final exam week)

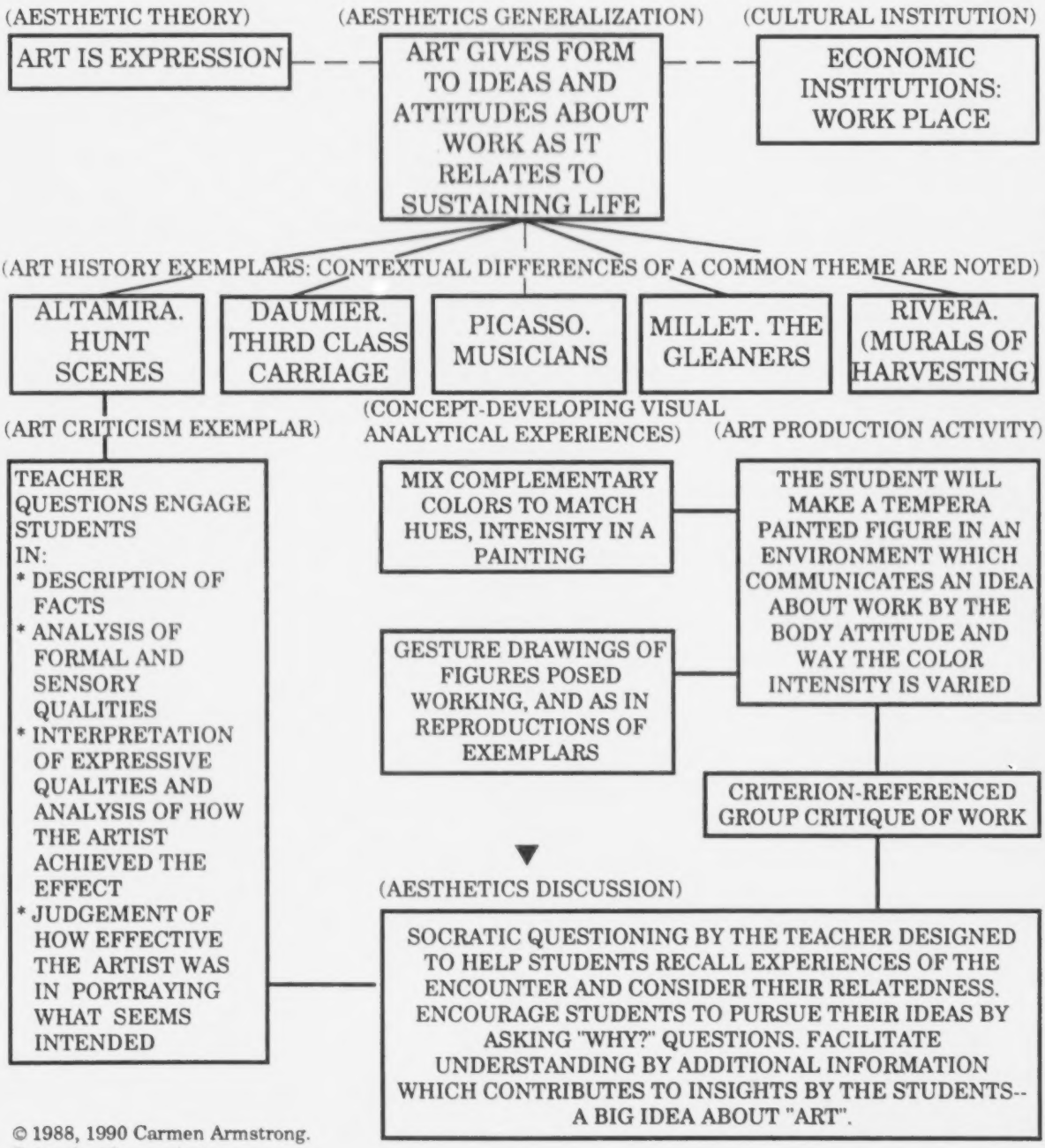
Space limits elaboration of the schedule to show the nature of activities that students experience guided by the instructor; but Figure 4, a check sheet for students' notebook content, shows more detail for one semester. Each semester varies as students choose lessons to develop into the primary or intermediate level encounters that they teach.

Figure 2 is a model of an encounter that integrates art history, art criticism, aesthetics and art production. This model is explained to students and they vary the sequence of activities in the encounter that they teach as is feasible for their particular situation.

The aesthetic theory is given emphasis as one of the disciplines of art as it is the organizing center of the encounter and the basic idea to which the aesthetics dialogue returns as the encounter is culminated.

Figure 2.

MODEL FOR ORGANIZING AN ART ENCOUNTER BASED ON GENERALIZATIONS DERIVED FROM AESTHETICS AND RELATED TO CULTURAL INSTITUTIONS


(AESTHETIC THEORY)
(AESTHETICS GENERALIZATION)
(CULTURAL INSTITUTION)
ART IS EXPRESSION
ART GIVES FORM TO IDEAS AND ATTITUDES ABOUT WORK AS IT RELATES TO SUSTAINING LIFE
ECONOMIC INSTITUTIONS: WORK PLACE
(ART HISTORY EXEMPLARS: CONTEXTUAL DIFFERENCES OF A COMMON THEME ARE NOTED)
ALTAMIRA. HUNT SCENES
DAUMIER. THIRD CLASS CARRIAGE
PICASSO. MUSICIANS
MILLET. THE GLEANERS
RIVERA. (MURALS OF HARVESTING)
(ART CRITICISM EXEMPLAR)
(CONCEPT-DEVELOPING VISUAL ANALYTICAL EXPERIENCES)
(ART PRODUCTION ACTIVITY)
TEACHER QUESTIONS ENGAGE STUDENTS IN:
* DESCRIPTION OF FACTS
* ANALYSIS OF FORMAL AND SENSORY QUALITIES
* INTERPRETATION OF EXPRESSIVE QUALITIES AND ANALYSIS OF HOW THE ARTIST ACHIEVED THE EFFECT
* JUDGEMENT OF HOW EFFECTIVE THE ARTIST WAS IN PORTRAYING WHAT SEEMS INTENDED
MIX COMPLEMENTARY COLORS TO MATCH HUES, INTENSITY IN A PAINTING
GESTURE DRAWINGS OF FIGURES POSED WORKING, AND AS IN REPRODUCTIONS OF EXEMPLARS
THE STUDENT WILL MAKE A TEMPERA PAINTED FIGURE IN AN ENVIRONMENT WHICH COMMUNICATES AN IDEA ABOUT WORK BY THE BODY ATTITUDE AND WAY THE COLOR INTENSITY IS VARIED
CRITERION-REFERENCED GROUP CRITIQUE OF WORK
(AESTHETICS DISCUSSION)
SOCRATIC QUESTIONING BY THE TEACHER DESIGNED TO HELP STUDENTS RECALL EXPERIENCES OF THE ENCOUNTER AND CONSIDER THEIR RELATEDNESS. ENCOURAGE STUDENTS TO PURSUE THEIR IDEAS BY ASKING "WHY?" QUESTIONS. FACILITATE UNDERSTANDING BY ADDITIONAL INFORMATION WHICH CONTRIBUTES TO INSIGHTS BY THE STUDENTS--A BIG IDEA ABOUT "ART".

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The model in Figure 2 shows the combination of an aesthetic theory and a subtopic of the economic institution of evolving cultures into a life-oriented, big idea for the encounter. The aesthetic theory is made more life-oriented for the general classroom teacher by creating this restatement of the general idea from aesthetics that includes recognition of the social, political, economic, and philosophical institutions of all evolving cultures (Armstrong, 1990). Elementary teachers look for ways to integrate art and other subjects. This combination of commonalities that cross culture and time, with theory about the nature and value of art "places" art as an integral part of life without diminishing its importance in itself. The fact that artists have given form to their ideas about people and events associated with these cultural institutions gives the aesthetics generalization a context that may contribute to the perceived relevance of the study of art to the elementary education major. This direction is the most recent evolvement and needs time before evaluating its effectiveness.

Figure 3 is the format given students to use in planning their art encounter. Students are instructed in the use of this encounter plan. The subject of their art criticism activity is xeroxed from the Shorewood catalog and/or other library sources and serves as an immediate visual cue to students in the class about the encounter they experienced.

Figure 3. PLAN FOR AN ELEMENTARY CLASSROOM ART ENCOUNTER: INTEGRATION OF ART HISTORY, CRITICISM, PRODUCTION, AND AESTHETICS

Grade _____ Teacher _____

REFERENCE:

What is the big idea of the lesson (based on an Aesthetics theory)?
What does the lesson teach us about what is art, what artists do, or the value of art?

_____
_____

Art history exemplar(s):

_____
_____

Artist. Name of the art work. Date, country, media, period if known.

Xerox of reproduction used for art criticism experience

Asterik the work above which will be the focus of the Art criticism study.

Art production component: _____

ENCOUNTER OBJECTIVE(S): Underline concepts needed for art production.

_____
_____
_____

TIME/STAGES SEQUENCE of the encounter:

_____
_____
_____

Parallel LOCATION changes.

_____
_____
_____

RESOURCES needed: Teaching aids, media, tools, equipment, arrangements.

by the student: _____ by the teacher: _____

CONCEPT DEVELOPMENT SOURCES(S):

Concept: What idea(s) should the students grasp that would help the effectiveness of their art production? What should they know and be able to show?

Visual Stimuli: What could they see to help them develop that idea? (Remember the advantages of making comparisons and contrasting ways that artists develop the same idea or visual effect.)

ART HISTORICAL information:

Name of work, artist, date, culture or country, technique, function, style

Original appearance (How did it look?)

Meaning understood within the era produced (influences, traditions, themes)

ART CRITICISM questions:

DESCRIPTION: (Ask for indisputable observation of objects, dominant color, production method)

FORMAL ANALYSIS: (Ask for sensory attributes of elements, organizational principles, technical qualities of media, tools or technique)

INTERPRETATION: (Ask for the expressive meaning perceived and why. How does Description + Formal Analysis = Interpretation?)

JUDGMENT OR EVALUATION: (effectiveness, considering reasonable estimate of intent)

*ART PRODUCTION questions: (What must the student observe to get the concepts needed to make a work of "art"? What can the teacher ask to get the student to observe and learn? NOT memory questions, these should be asked of art or stimuli that are present. Learning should show in the art product. Thus the learning in art can be assessed by evidence of the concepts in a product.)

VISUALLY ANALYZE (concept #1) (Ask for observation)

CLASSIFY (Ask for sorting of observations on like qualities and give reason for the grouping)

VISUALLY ANALYZE (concept #2)

CLASSIFY

VISUALLY ANALYZE (concept #3)

CLASSIFY

PERSONALIZE (ask for preferences between observations or reflection on one's own nature)

HYPOTHESIZE (ask for using the concepts learned to do an art product considering one's preferences)

Diagram of a sample product:

*For more detailed explanation, see Armstrong, C. (1986). Stages of inquiry in art production: Model, rationale, and application to a teacher questioning strategy. Studies in Art Education, 28 (1), 37-48.

WHAT STEPS ARE NECESSARY FOR THE PRODUCTION EXPERIENCE?

1.

2.

3.

4.

5.

6.

Questions continue as students work:

REORDER

(Concept 1) (Ask for recall of concepts to keep considering how they help the art work)

(Concept 2)

(Concept 3)

SYNTHESIZE (Ask for a last minute check on the use of all concepts taught)

Students' evaluation of their work can occur with a group exhibit where students are asked to point out products that show the use of the concepts taught in the lesson.

EVALUATE

(Concept 1)

(Concept 2)

(Concept 3)

AESTHETICS questions (Ask why the criteria used for the lesson are important things to have in art. Ask for relationships between activities in this encounter and importance of the learning for life. What is that big idea or truth that could apply to other situations? How does it effect what we call art? Open ended questions to encourage reflection, synthesis and extension to discussion of the criteria for accepting something as art.)

POSSIBLE EXTENSIONS OF THE ENCOUNTER:

CRITERION-REFERENCED TEACHER EVALUATION:

Criteria	Degree of success				
	1	2	3	4	5
1.					
2.					
3.					
4.					
5.					

CLEAN UP PROCEDURES:
1.
2.
3.

NOTES:

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Every student in the class receives a copy of each completed plan and inserts it in the notebook as is shown by Figure 4.

Figure 4. ART 383 SAMPLE NOTEBOOK CONTENTS

Part 1: OVERVIEW OF THE CONTENT OF ART ELEMENTS AND PRINCIPLES applicable to all art disciplines.

- Lists of elements and subordinate concepts of each (films)
- Lists of ways to achieve each principle of composition or design (film)
- Tracing and elaboration of a dominant line in a photo
- Written photo analysis
- Positive/negative line print from a found object that had unique character
- Tracings to diagram use of principles of composition in a work of art

ART PRODUCTION
- Lists of types of media (film)
- Lists of techniques (film)
- A small sample of finger painted texture with a consistent technique
- Media experiments
- Technical qualities of a work of art short essay

ART HISTORY
- Structured short essay on one work of art
- "My partner as _____" replication of an artist's portrait substituting the partner's features

ART CRITICISM
- Art criticism questions about a chosen work of art

AESTHETICS

- ●Classification of statements about art by aesthetics theory category (film)

Part 2: ORGANIZATION OF ART UNITS BY AESTHETIC THEORY

Unit 1: IMITATION THEORY "ART REPRESENTS THE REAL OR IDEAL"

- ●Notes on imitation/representation/idealism theories*
- ●Drawings of natural objects, manmade objects, and/or hands
- ●Film: Discovering Perspective notes.
- ●Notes on means used by children of different ages to indicate depth
- ●Perspective diagrams of one point perspective (hallway) and two point perspective (box or corner of a room or building) situations
- ●P** encounter plan:
  - ●Animal contour drawing on crayoned texture
  - ●Construction paper buildings with contour lines and printed textures
- ●I** encounter plan:
  - ●Drawing contour lines of an art reproduction
  - ●Draw/paint the other half of a picture of a face

Unit 2: FORMALISM THEORY "ART IS THE ARRANGEMENT OF ELEMENTS ACCORDING TO PRINCIPLES"

- ●Notes on formalist theories
- ●Diagram or photo of your textured modular construction of a house (pottery) by the slab method.
- ●P encounter plan:
  - ●Fabric, yarn, paper collage
  - ●Cut paper composition
- ●I encounter plan:
  - ●Tissue collage "stained glass rose window:
  - ●Aluminum foiled wood construction

Unit 3: EXPRESSION THEORY "ART IS COMMUNICATION OF IDEAS, FEELINGS"

- ●Notes on expressionist/emotionalist theories
- ●Notes on children's development of the human figure
- ●Expressive words: free hand cut paper letters from textured fingerpainted paper
- ●Crayon figure drawings: proportion, attitude, and using values to create the illusion of form
- ●Color diagram of group figurative mural to show depth by position, overlap, color
- ●P encounter plan:
  - ●Environmental picture in two seasons
- ●I encounter plan:
  - ●Expressive facial mask from plasti cloth (color diagram)

Unit 4: SOCIAL INSTITUTION THEORY "ART EMANATES FROM THE CULTURE"

- ●Notes on institution theory
- ●Analysis of cultures' motifs leading to design of a typical motif from one culture researched
- ●Gummed paper tape overall pattern of a cultural motif square for a class cultural quilt
- ●Overall block printed pattern using the motif designed to represent one culture (name it)
- ●P encounter plan:
  - ●Paper weaving
  - ●Yarn weaving with cardboard loom
- ●I encounter plan:
  - ●Chalk-colored salt symmetric "sand painting"

Unit 5: THE CREATIVE PROCESS: AN ISSUE DISCUSSED BY AESTHETICIANS

- ●Notes from reading in text
- ●P encounter plan
  - ●Paper sculpture original mask
- ●I encounter plan
  - ●Wax batiked elaborate, inventive image

*Include all notes on experiences for this unit. Oversize artwork will be handed in separately.
**P=Primary level, I=Intermediate level

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Figure 4 shows the basis for partial assessment of student learning in the two-part course. Part One results from basic instruction about the content of art derived from the four disciplines with pedagogy inserted where it is relevant to the topic. Part Two results from the integrated activities of the DBAE encounters. Evidence of learning takes the form of notes, brief essays, classifications of information, diagrams, sketches, tracings, experiments, and final art products. Three dimensional and oversized work does not fit the notebook and must be submitted separately. The main advantage of the notebook is that the instructor can guide the students' organization of much complex and new material. The outcome is a desk-size reference that is less likely to become stored inaccessibly in the future. This notebook, together with the familiarity of the future teacher with art curriculums that guide their selection and teaching of art, may contribute to the best possible scenerio considering the immediate economic situation in the state.

It is less possible to influence the economic situation in Illinois than to influence the quality of elementary art now being taught by classroom teachers. Until Illinois students are taught art by highly qualified art teachers, the children going through their elementary education programs now provide sufficient reason to put effort into assisting those elementary classroom teachers, who do teach art, to be as effective as possible. Preservice education is the most feasible place to start.

REFERENCES

Armstrong, C. (1990). Teaching art in a muti-cultural/multi-ethnic society. In Young, B. (Ed.) (1990). Art, culture and ethnicity (pp. 97 - 113). Reston, Virginia: National Education Association.

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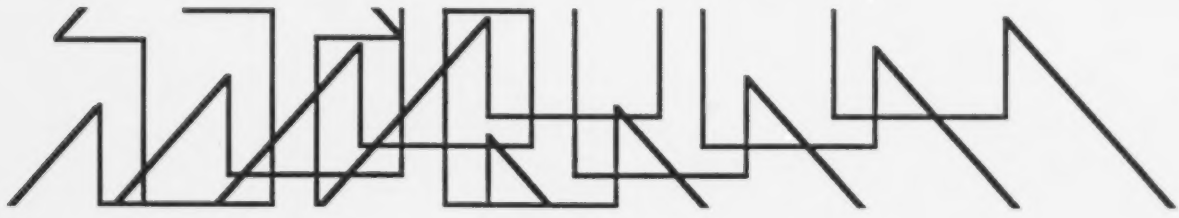

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